WHITNEY MAGAZINE

April–August 1999

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WHITNEY MUSEUM AND WHITNEY MUSEUM STORE

As of April 27
Monday Closed
Tuesday–Wednesday 11 am–6 pm
Thursday 1–8 pm
Friday–Sunday 11 am–6 pm

LOCATION

945 Madison Avenue at 75th Street

Subway: 6 to 77th Street and Lexington Avenue
Bus: M1, M2, M3, M4, M18, M30, M72, M79

ADMISSION*

As of April 23
Members free; Adults $12.50; Senior citizens (62 +) and students with valid ID $10.50; Children under 12 free

*** Two-week advance reservations are advisable for this exhibition.**
For advance tickets, package purchases and to reserve members free tickets, please call 1-877-WHITNEY or visit our website at www.whitney.org. (A $2 per-ticket service charge will apply to phone or Internet purchases.) Advance or day of visit tickets may also be purchased or reserved in the Museum Lobby; no service charge applies.

SARABETH'S RESTAURANT AT THE WHITNEY

Whitney members receive 10% discount
Monday Closed
Tuesday–Wednesday 11 am–4:30 pm
Cafe open until 5:30 pm
Thursday 11 am–4:30 pm
Cafe open until 7:30 pm
Friday 11 am–4:30 pm
Cafe open until 5:30 pm
Saturday–Sunday 11 am–4:30 pm
Cafe open until 5:30 pm

Advance tickets for *The American Century*
1-877-WHITNEY (toll-free)
General Information
(212) 570-3676
Offices
(212) 570-3600
Education Department
(212) 570-7710
Membership Department
(212) 570-3641

Whitney Museum Store
(212) 606-0200
Whitney Museum at Philip Morris
(917) 663-2453
Whitney Museum at Champion
(203) 358-7630
Sarabeth's Restaurant at the Whitney
(212) 570-3670

FREE ADMISSION FOR A YEAR

Become a Whitney member and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store and Sarabeth's Restaurant at the Whitney, and other benefits. To join, visit the Membership Desk in the Museum Lobby or call (212) 570-3641 or 1-877-WHITNEY. See the inside backcover for a Membership application.

FROM THE DIRECTOR

The Whitney Museum of American Art is proud to have organized *The American Century: Art & Culture 1900–2000*, the most comprehensive exhibition on American art of the twentieth century ever mounted. We are greatly indebted to the Intel Corporation for working with us as a sponsor and collaborator. It is this partnership which enabled *The American Century* to come to fruition. The next two issues of *Whitney Magazine* will be dedicated to the making, presentation, and navigation of this landmark exhibition.

In Part I (1900–1950) and Part II (1950–2000), opening in September, the exhibition curators offer a provocative overview of the century. More than 1,200 works of art are associated with pivotal moments in American history and, at the same time, left to make their own case for posterity.

The American Century allows us to look back at a hundred years of American art in the context of political and social events as well as other creative vehicles—film, music, dance, theater, and such milestones in popular culture as the motion picture. The book accompanying Part I contains a comprehensive essay by curator Barbara Haskell and several dozen short contributions by some of the country's leading intellectuals, who express their points of view about everything in this most contentious of centuries.

An in-depth introduction to the context in which works featured in *The American Century* were created will be available through the Whitney's website, found at www.whitney.org, and at www.artmuseum.net. Online visitors will have access to copious commentaries, images, audio and video samples, as well as interactive tools that will enable users to retrieve the substance of the exhibition. The exhibition's website, produced in collaboration with Intel Corporation, will certainly be among the most advanced efforts of a not-for-profit institution on the Internet. The Whitney Museum has been challenged to think about the needs of museum-goers and, thanks to this collaboration, is able to reply through means unavailable to other art museums.

These new initiatives are just part of the Whitney Museum's strong commitment to engage audiences nationally and internationally, not just through touring exhibitions and traditional publications, but through interactive conversations with school teachers and families across the United States. Educators will have the opportunity to participate in a collaborative, national effort to design curriculum-based experiences around the exhibition. *The American Century* will permit the creation of a long-lasting and regularly refreshed resource for education, which the Whitney looks forward to maintaining and expanding in conjunction with sister institutions in other parts of the United States. This expansive educational project, along with the landmark exhibition itself, will prove a lasting tribute to the artists whom we celebrate over the next several months as the century draws to a close.

Maxwell L. Anderson, *Director*
director@whitney.org

THE **MAKING** OF PART I, 1900–1950

In a recent conversation, Whitney curator Barbara Haskell (opposite) discussed the making of this landmark exhibition. Bold in its aspirations, *The American Century* was conceived to illuminate one hundred years of artistic achievement within the complexity of American culture. A milestone program for the Whitney, this two-part exhibition is based on the idea that the arts of a time mirror cultural assumptions and values and reflect a vibrant struggle for place and identity. In Part I, 1900–1950, on view from April 23 through August 22, 1999, Haskell marshals a decade-by-decade exploration of art in America, including painting, sculpture, photography, architecture, film, music, dance, and decorative arts. "Through these cultural expressions," Haskell explains, "we can come to understand the aspirations of previous generations, what they thought about the world they lived in, what they valued, what they felt about themselves and their place in a modern world in the making."

Rather than impose a late twentieth-century perspective on America's cultural history, Haskell proceeded from the art works themselves and the contexts in which they were created. She drew upon the Whitney's Permanent Collection for many of the exhibition's central pieces, adding important works on loan from many other institutions and private collections. In the years of researching these objects, she found that a variety of broadly based images, issues, and ideas surfaced again and again, from different artists and in different disciplines. "A complicated story," Haskell says, "is contained within a basic, overarching structure."

Much of pre-World War I art, for example, seems to reflect two dominant, but contradictory, worldviews. "On the one hand were artists who celebrated America as young, confident, ebullient, economically prosperous, and industrially accomplished." Their embrace of modernity was countered by other artists nostalgic for a simpler way of life, one that was quickly vanishing. Such artists looked to pre-industrial society as a model, some designing aesthetically simple furniture and architecture in the Arts and Crafts style; others, such as Thomas Wilmer Dewing, depicting domestic scenes cloistered from the outside world. After World War I, another theme takes shape—the breakdown of traditional barriers within

MEMBERS OPENING RECEPTION
Part I of *The American Century: Art & Culture 1900-2000*
Friday, April 23
7-11 pm
See p. 27

MUSEUM PUBLICATION
The American Century: Art & Culture 1900-1950
by Barbara Haskell
See p. xiii

FAMILY FUN! WORKSHOP
New Faces, New Voices: Exploring *The American Century*
Saturday, May 8
9-11 am
See p. 24

American society between men and women, ethnic populations, and high and low culture. These broad movements in American art and culture are among the many themes that propel the narrative of *The American Century*.

Throughout the exhibition, music, film, and other fields related to the fine arts are used to highlight the character of the work in different galleries within the exhibition. Music recurrs both in ambient form and as directed through sound cones. "The music of Charles Ives plays in one gallery," Haskell notes, "his syncopated, breaking up of sound an analogue to the way artists broke up shapes." George Gershwin's "Rhapsody in Blue" evokes the pace and glamour of the Jazz Age. Each decade opens with music intended to set the mood for what's to come, from Aaron Copland to Bebop to Frank Sinatra. Cinema, too, played a key role in the development of American popular culture and the fostering of new ideas about national identity. Film clips, such as Charlie Chaplin in *Modern Times* and dance sequences featuring Fred Astaire, are screened to complement art works in adjacent galleries. Electronically guided audio tours offer additional music, interviews, and period voices and sounds.

In addition to the innovative design of the exhibition, the Whitney has worked with Intel Corporation, a major sponsor of *The American Century*, to develop a website that provides greater access to still and moving images, audio and video samples, and other historical material. Haskell observes that there are many ways to navigate the site. Online visitors can choose their own path through the labyrinth of American art and culture, develop a special tour, or simply gather information in order to form their own conclusions on the many facets of *The American Century*.

The publication that accompanies Part I of the exhibition is more than a catalogue. An ambitious survey of twentieth-century American art, the book serves not only as the perfect companion to the exhibition but as a definitive art historical resource. Haskell wrote the main text, which concentrates on the fine arts and their socio-political context, while twenty-two experts were commissioned to add their voices in sidebars on related topics, such as vaudeville, jazz, architecture, and decorative arts.

"We're hoping to reach people who may not usually attend museums. We want to reveal the many layers of American artistic achievement, so that people who are not familiar with the culture of our time will find things they've never seen or thought about before and which are presented in a very accessible way," Haskell remarks. "It's a new way of learning about art."

MAKE SOME SENSE OF AMERICA

How does the Whitney Museum of American Art launch a sweeping exhibition of twentieth-century American art and culture, unprecedented in its scope, and at the same time refine its identity as a museum? It helps that the story told by *The American Century*—America's evolving national identity as seen through the eyes of American artists—is also the story of the Whitney Museum. For the better part of this century, the Whitney has influenced the discourse on American art and culture; in many ways, the exhibition testifies to the triumph of Museum founder Gertrude Vanderbilt Whitney's vision. Yet many people identify the Whitney only with its special exhibitions rather than the Museum's other key roles: as the authority on American art history; as an advocate for American artists; and as a leader in the application of new technologies to promote a greater understanding of American culture.

To emphasize the full scope of the Museum's mission, the Whitney teamed with the advertising agency TBWA Chiat/Day to develop a memorable phrase that could characterize both *The American Century* and the Whitney Museum: "Make Some Sense of America." Chiat/Day coupled this line with thought-provoking combinations of images that address the way works of art can reflect, shape, or defy the cultural and social circumstances in which their creators lived and worked.

You can look for the "Make Some Sense of America" images in the subway, on the walls of buildings, on the sides of buses, and on the sidewalks of the city. But if you join us at the Whitney, you can experience firsthand the great variety of this century's cultural expressions and, in turn, not only make some sense of America but of the Whitney Museum as well.

TECHNOLOGY AND THE AMERICAN CENTURY

The American Century is the most ambitious exhibition ever mounted by the Whitney Museum, presented in two parts that together will feature over 1,200 objects and occupy every gallery in the Museum. The extraordinary scope of this project is enhanced by an active collaboration with Intel Corporation, which made the largest ever corporate contribution to an art museum exhibition for the organization and presentation of *The American Century* at the Whitney. The technological expertise of Intel plays an integral role in maximizing the impact of the exhibition for visitors to the Museum as well as creating a rich experience for visitors on the Internet.

"Our collaboration with Intel is a major first step in the ongoing process of developing a new generation of educational tools which enrich the museum experience and build appreciation of art worldwide," explains Whitney director Maxwell L. Anderson. "It also represents the next generation of museum-corporate relationships. Throughout the run of this exhibition and beyond, our joint team of curators, educators, and engineers will work together to evolve these tools and create new ones. Intel is an invaluable resource for the Whitney and the tools we're developing together will serve as models for the museum community. We thank them for their generosity and vision in helping us to realize our own vision."

Intel and the Whitney are working together to create one of the most extensive websites ever developed for an art exhibition. Drawing upon the next generation of Web technology, *The American Century* site, accessible through www.whitney.org and www.artmuseum.net, will provide an in-depth look at selected works from the exhibition and will complement the Museum's multifaceted educational program. Teachers from Omaha to Helsinki will be able to incorporate content from the exhibition into classroom curriculums and lead students on a virtual field trip to *The American Century*. In addition, anyone planning to visit the Whitney will be able to explore in advance the exhibition's art, artists, and themes.

The American Century website will incorporate the most advanced Web technology available to serve as a workshop for Web innovation and to create a dynamic forum for learning about art. Nam June Paik's *V-yramid*, for example, a pioneering video installation of forty stacked television sets, has until now been experienced largely through static photographic reproduction. On the Web, a computer-generated 3-D environment, in which a viewer can move around an art work in cyberspace, can re-create the room, the sound, and the video montage, as well as provide detailed educational information on the artist and the work. Although websites and technology cannot replace the experience of viewing an original work of art, they can afford millions of people the opportunity to appreciate *The American Century* in ways never before possible.

ADDITIONAL SUPPORT FOR THE AMERICAN CENTURY

The American Century: Art & Culture 1900–2000 redefines from the ground up the making and viewing of art exhibitions. The Whitney is thankful for its landmark partnership with Intel Corporation, whose support will enhance every facet of the exhibition, from a technologically innovative museum-going experience to a national distance-learning program. The extraordinary scope of *The American Century* would not be possible without the additional support from the National Endowment for the Arts (NEA), the National Committee of the Whitney Museum, Booth Ferris Foundation, The Lauder Foundation, The Brown Foundation, Inc., Houston, and Susan and Edwin Malloy. Gifts from Arthur Fleischer, Jr., the New York Community Trust, and the Ciel Foundation helped to fund early project expenses.

The Whitney also received a generous grant through the NEA's Leadership Projects. This special initiative supports excellent, high visibility projects that celebrate the transition to the next millennium. The Whitney was among only fourteen grantees that were honored with a leadership grant.

The National Committee of the Whitney Museum, established in 1980, extends the reach of the Museum's programs to a national audience. The Committee is comprised of forty-three patrons and collectors of American art from twenty-three states, who advocate for twentieth-century American art and artists on a national stage by sponsoring the Whitney's traveling exhibitions and educational programs. Whitney Biennials are among the previous exhibitions sponsored by the National Committee.

The Lauder Foundation's support for *The American Century* was recommended by Leonard A. Lauder, chairman of the Whitney's Board of Trustees since 1994 and a Trustee of the Museum since 1977. A new ticketing system, which will allow for advance ticket sales over the phone and the Internet, and the expansion of visitor services are funded by a generous grant from Booth Ferris Foundation.

The Museum is grateful to The Brown Foundation for sponsoring educational and public programs in conjunction with *The American Century*. The Foundation's support makes a critical difference in the Whitney Museum's ability to serve a national audience and to use

GENERAL INFORMATION

For more information on upcoming public programs call (212) 570 7722 or visit our website

ADVANCE TICKETS

The American Century

To purchase tickets call 1-877 WHITNEY or visit our website

CONVERSATION ON ART

From Ragtime to Cabaret

Tuesday May 11
7 pm

See p 22

The American Century to educate school children across the country. The Museum received this grant with the kind assistance of Nancy Brown Wellin, Brown Foundation vice president and a Whitney Museum Trustee since 1988. Additional funding for *The American Century* educational programs is provided by The George and Frances Armour Foundation. The generosity of Susan and Edwin Malloy is enabling the Whitney to publish a two-volume scholarly book in conjunction with *The American Century*. (Mrs. Malloy is featured in our *Faces at the Whitney* section; see page x.)

The magnitude of *The American Century* requires the dedication of many of the Whitney Museum's devoted friends. As supporters of this exhibition, these funders play a leading role in helping the Whitney to celebrate the full spectrum of America's artistic and cultural achievements in the twentieth century.

Everett Shinn, *Revue*, 1908. Oil on canvas, 18 x 24 in. (45.7 x 61 cm). Whitney Museum of American Art, New York; Gift of Gertrude Vanderbilt Whitney

WHITNEY WEBSITE

www.whitney.org

The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art.

MUSEUM PUBLICATION

The American Century: Art & Culture 1900-1950

by Barbara Haskell

See p. xiii

ART AFTER HOURS

Part I of *The American Century*

Tuesdays, June 22 and July 20
6:30–8:30 pm

See p. 27

EDUCATIONAL PROGRAMS EXCLUSIVELY FOR THE AMERICAN CENTURY

In conjunction with *The American Century*, the Whitney Museum of American Art offers a range of educational and public programs, with many designed especially for families, teachers, youth, and seniors. These programs include special online educational initiatives, courses and conversations, Summer Institutes, workshops, readings, and walking tours. A full listing of all programs is available on pages 22–25.

If you would like to learn more about *The American Century*, consider taking the Whitney Museum's special course on the exhibition. This insider's look at Part I, 1900–1950, is offered in four consecutive morning or evening sessions, held in the Museum galleries when they are closed to the general public. Another highlight of the adult program schedule is the Conversations on Art series. These evening programs feature informal discussions with leading scholars, critics, and curators on the themes of *The American Century*. One of the Whitney's most popular educational programs is a special evening of "Selected Shorts" at Symphony Space. This year's program will focus on fiction and poetry readings that reflect the vitality and diversity of American life in the first half of the twentieth century. Also this summer, the Museum will present walking tours of New York City and evening musical performances to further explore issues raised by *The American Century*.

There are many activities and programs planned for families during the coming months. Family Fun! workshops feature special gallery tours and exciting hands-on activities for children and their families. Join us for programs that explore works of art and themes found in *The American Century*, such as movies, jazz, immigration, city life, and national identity. On Saturdays, families are encouraged to participate in Look Out!, free guided tours of the exhibition. A special family guide that includes activities, interactive games, and projects just for children is accessible through the Whitney's website at www.whitney.org and www.artmuseum.net.

The Whitney Museum invites teachers from across the nation to participate in special professional staff development workshops and two Summer Institutes. Teachers and administrators from the New York metropolitan area are also welcome to visit the Whitney for introductory exhibition tours and to learn about the Museum's school programs and Internet initiatives. Over the course of the exhibition, teachers will be able to explore online many distance-learning resources, available through www.whitney.org, including twentieth-century timelines, primary source documents, curriculum materials, and sample lesson plans to use in the classroom. At the Museum, guided tours of the exhibition are offered to K-12 students during which Whitney Museum educators engage students through questions and dialogue that spark interest and pique curiosity in American art.

BERNARDA BRYSON SHAHN, THE VANISHING AMERICAN FRONTIER

Created under the auspices of one of President Franklin D. Roosevelt's New Deal initiatives, Bernarda Bryson Shahn's lithographs of *The Vanishing American Frontier* are stunning examples of Social Realist works that were being created by politically concerned artists of the time. Bryson Shahn was employed by the Resettlement Administration, created during the Depression to provide economic assistance to mostly the rural poor, primarily farmers. Working in the Administration's Special Skills Division, Bryson Shahn documented a new history of America, one that acknowledged the horrors of the slave trade, the struggles of immigration, and the positive and negative effects of technological advancement.

Of the project's thirty proposed color lithographs, Bryson Shahn completed nine black-and-white lithographs, several studies, and a color offset poster for the Resettlement Adminstration. The Whitney Museum recently acquired four of these rare prints: three lithographs and one of the impressions of the poster. The works were given to the Museum in 1998 by Jake Milgram Wien, in honor of Bernarda Bryson Shahn's ninety-fifth birthday.

Bernarda Bryson Shahn, *A Mule ond o Plow*, 1935–36. Color photo-offset lithograph, 29 9/16 x 22 15/16 in. (75.1 x 58.3 cm). Whitney Museum of American Art, New York; Gift of Jake Milgram Wien in honor of the 95th birthday of Bernarda Bryson Shahn

CONVERSATION ON ART
Modern Dance
Tuesday, June 8
7 pm
See p. 22

MEMBERS OPENING RECEPTION
Part I of *The American Century: Art & Culture 1900–2000*
Friday, April 23
7–11 pm
See p. 27

FAMILY FUN! WORKSHOP
Movies, Jazz, Glamour, Pizzazz: Exploring *The American Century*
Saturday, May 22
9–11 am
See p. 24

BEHIND-THE-SCENES AT THE AMERICAN CENTURY

MRS. EDWIN MALLOY
FUNDER OF *THE AMERICAN CENTURY* BOOK AND WHITNEY MUSEUM MEMBER AND VOLUNTEER

Susan Malloy joined the Museum family when she began to volunteer at the Whitney's Champion branch in Stamford, Connecticut. In 1985, she became a Whitney member and sponsored *George Sugarman: Painted Wood Sculpture*. In addition to being a donor and member, Mrs. Malloy was on the Whitney Painting and Sculpture Acquisition Committee from the early 1980s until 1997. Throughout her almost twenty-year-long relationship with the Whitney Museum, Mrs. Malloy has assisted in funding at least eight important exhibitions, including *Jasper Johns* (1991) and *Vija Celmins* (1994).

Susan Malloy and her late husband, Edwin, generously provided funding for both volumes of *The American Century* book, published in conjunction with the exhibition. Without their support, the ambitious scope of this project would not have been possible.

Mrs. Malloy continues to volunteer at the Whitney Museum of American Art at Champion. She is a painter, a member of the Art Students League, and she has exhibited her work in nine one-artist shows and other group shows in New York and Connecticut. Mr. and Mrs. Malloy together accumulated a small art collection that includes pieces by Alexander Calder, Lyonel Feininger, and George Rickey.

left to right: Mrs. Edwin Malloy, Ralph Bond, and Lana Hum

RALPH BOND
CONSUMER EDUCATION MANAGER, INTEL CORPORATION

Ralph Bond is responsible for exploring and implementing the use of PC technology to augment *The American Century: Art & Culture 1900–2000*. One of the main goals of the Whitney's collaboration with Intel is to create technology that will enhance and facilitate learning beyond the conventional means and accessories of traditional exhibitions. Mr. Bond also conducts and oversees research into the applications of technology to the museum experience, including hand-held computers with audio, video, and Internet-style search tools.

Mr. Bond's background is somewhat eclectic, but as a result, is also perfectly suited to the special needs of the Intel/Whitney Museum collaboration. He was raised in a family of engineers—his grandfather was part of the research team at Bell Labs who designed the electronic transistor, which captured the 1956 Nobel Prize for physics. He inherited his mother's deep passion for art and history and obtained a master's degree in art history, which he taught at the college level for sixteen years prior to joining Intel Corporation in 1993. In the early 1980s, as he continued to teach part-time, Mr. Bond began a career in the computer field, first as a technical writer. He later branched out into marketing and served as a contributing editor to the *Orange County Metropolitan Journal* in California. Mr. Bond likes to see himself as a "bridge of comfort" between the Museum's creative staff and the computer industry's "techno-geeks," who together make *The American Century* accessible to the broadest possible audience.

LANA HUM
MANAGER OF EXHIBITION DESIGN AND CONSTRUCTION
WHITNEY MUSEUM OF AMERICAN ART

Marcel Breuer's landmark design for the Whitney Museum of American Art has always been driven by the idea of flexible exhibition space. As the manager of exhibition design and construction for three years, Lana Hum finds it especially thrilling to work with this historic design. Breuer filled the Whitney with floor-to-ceiling movable partitions so that galleries could be arranged to accommodate a variety of installation needs. Ms. Hum works with curators, artists, designers, and the Whitney's own complement of art handlers, carpenters, engineers, and technicians to realize many distinct exhibition designs. This entails transforming Breuer's original "blank-slate" galleries into exciting spaces for the display of art. Ms. Hum considers it a privilege to have such hands-on involvement with the Breuer building and all the history within.

AN AMERICAN ICON

GRANT WOOD'S *AMERICAN GOTHIC*

Of the numerous masterpieces featured in Part I of *The American Century*, perhaps none is more widely recognized than Grant Wood's *American Gothic* of 1930. This celebrated painting, with its subjects taken from Wood's native Iowa, serves as a symbolic portrait of America's grassroots values. Painted on the eve of the social and economic collapse of the Depression, Wood's tribute to the Midwest evokes a broad range of traditional American themes, including frontier life, self-reliance, and agrarianism. Such images of rural America were inextricably linked with the quest for a "usable past," those elements of American tradition that formed a continuum from past to present which could guide the nation through difficult times. Treasured as an icon of national identity, *American Gothic*, a loan to the exhibition from The Art Institute of Chicago, will be on view in New York for the first time since 1983, when it was last shown at the Whitney Museum in *Grant Wood: The Regionalist Vision*.

Grant Wood, *American Gothic*, 1930. Oil on beaverboard, 29 1/4 x 24 5/8 in. (74.3 x 62.5 cm). The Art Institute of Chicago; Friends of American Art Collection
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WHITNEY WEBSITE

www.whitney.org

The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art.

CONVERSATION ON ART

Film Noir and Postwar America

Tuesday, May 25
7 pm

See p. 22

ADVANCE TICKETS

The American Century

To purchase tickets, call 1-877-WHITNEY or visit our website.

TAKE THE AMERICAN CENTURY HOME WITH YOU

The Whitney Museum introduces *The American Century: Art & Culture 1900–1950*, the first of two volumes that together will chronicle the astonishing breadth and vitality of twentieth-century American art. This richly illustrated book surveys painting, sculpture, photography, and other fine and performing arts, offering an authoritative overview of America's artistic story during the first half of the twentieth century.

In a sweeping narrative accompanied by more than 720 color and duotone illustrations, Whitney curator Barbara Haskell illuminates America's artistic progress, from the restrained elegance of the Gilded Age to the ascendance of American modernism at mid-century, from Jazz Age exuberance to Depression-era sobriety. Massive immigration, technological advancement, and America's emergence as a global power are also considered among the social changes that altered the artistic landscape.

In addition to Ms. Haskell's text, twenty-two experts in a range of disciplines highlight distinctive elements of America's cultural legacy—among them skyscraper architecture, modern dance, the Harlem Renaissance, and Tin Pan Alley. It is this examination of American art within the nation's cultural and political milieu that makes *The American Century* an innovative, landmark publication.

Edward Hopper, *Chop Suey*, 1929. Oil on canvas, 32 x 38 in. (81.3 x 96.5 cm). Collection of Mr. and Mrs. Barney A. Ebsworth

MEMBERS DISCOUNT

Members receive a 20% discount on Whitney publications and a 10% discount on all Whitney Museum Store products.

FAMILY FUN! WORKSHOP

City and Country: Exploring *The American Century*

Saturday, June 5
9-11 am

See p. 24

GENERAL INFORMATION

For more information on upcoming public programs, call (212) 570-7722 or visit our website.

1999 AMERICAN ART AWARD HONORS THE HEARST CORPORATION

The Whitney Museum's American Art Award is given annually to an individual or a representative of an organization that has made a sustained commitment to the diversity, quality, and originality of American artistic achievement. The 1999 eighth annual Whitney Museum American Art Award will be presented on May 24, 1999, to Mr. Gilbert C. Maurer and The Hearst Corporation for its outstanding commitment to the support of the arts.

The Hearst Corporation has been an integral component to advancing the Whitney Museum's mission. The Corporation and the William Randolph Hearst Foundation have funded many important initiatives, including educational programs, exhibitions, and the Museum's capital campaign.

Gilbert C. Maurer (pictured at right), formerly executive vice president and COO of Hearst, led the Whitney Museum for sixteen years as a member of the Board of Trustees, and served as its president from 1994 to 1998. His personal commitment and generosity to the Museum is commemorated by the Maurer Family Gallery, currently featuring works by the sculptor Elie Nadelman.

The Award is an original work produced in a limited edition by a prominent American artist. One edition of the Award is presented to each of the following: the Award recipient, the Whitney Museum's Permanent Collection, the Cartier Collection—the underwriter of the Award—and the artist. The most recent artists to participate are Tom Otterness, Tony Oursler, Joel Shapiro, Glenn Ligon, Nam June Paik, Jenny Holzer, and Richard Artschwager. The Award artist is traditionally revealed during the event.

Serving as chairmen of this special evening this year are: Philip H. Geier, Jr., chairman and CEO of The Interpublic Group of Companies, Inc., Whitney Museum Trustee, and chairman of the Whitney Museum's Corporate Council; Leonard A. Lauder, chairman and CEO, The Estée Lauder Companies, Inc., and chairman of the Whitney Museum's Board of Trustees, Frank A. Bennack, Jr., president and CEO of The Hearst Corporation; and Reuben Mark, chairman and CEO of Colgate-Palmolive Company.

The American Art Award has played a key role in cultivating and increasing corporate support for the Whitney Museum. Last year, more than 350 leaders from the business community assembled to celebrate the presentation of the Award to GTE Corporation and Mr. Charles R. Lee, chairman and CEO. The dinner raised more than $1.4 million for the Museum. Guests this year will experience an elegant private viewing of Part I of *The American Century* prior to a gala black-tie dinner.

THE VIRTUAL WHITNEY

www.whitney.org

In April 1999, a dynamic new design for the Whitney Museum's website is unveiled at www.whitney.org—the first phase in a large-scale relaunch of the site that will eventually allow the Museum to provide a broader scope of online content about American art and culture. The new site features an innovative, graphic interface that caters to a variety of audiences, from new members to long-time Museum patrons, from scholars and educators to families and international visitors. The Whitney's website highlights the Museum's incomparable resources, beginning with slide shows devoted to three extraordinary artists in our renowned Permanent Collection: Edward Hopper, Louise Nevelson, and Brice Marden. A comprehensive online calendar will facilitate participation in the Museum's numerous public programs and members events. And Web visitors will be able to purchase memberships, exhibition tickets, Museum publications, and merchandise online.

A broad cross-section of the Whitney's staff is working to reconceive the architecture, navigation, and aesthetic of the website. The April 1999 relaunch is only the first step in an ongoing project. In the coming months, www.whitney.org will add more information about the Museum's Permanent Collection and exhibitions, online tours, access to the library catalogue and archives, interactive features for children, original writing on American art and culture—in effect, opening the Whitney to closer inspection and even broader participation. We hope you will visit the website frequently and consider it an extension of the institution that serves a global audience.

Integral to our efforts at the Whitney is to think beyond our walls, and by hosting the Art Museum Network (AMN), at www.amn.org, we are seeking to create, in partnership with sister institutions around the world, a new approach to information management. Please let us know your thoughts on the collaborative efforts we are making on AMN, and on our new website. Stay tuned.

MEMBERS FRIDAY EVENING
June 4
6:30–9 pm
See p. 27

LOOK OUT! FREE TOURS FOR FAMILIES
Saturdays, 1 pm
See p. 24

***THE AMERICAN CENTURY* AUDIO TOUR**
Design your own tour of *The American Century* with this easy-to-use unit that features detailed descriptions of objects on view, biographical information on artists, and more. Available in the Museum Lobby.

CELEBRATING THE AMERICAN CENTURY AND A NEW LOCATION

In April, the Whitney Museum Store expands to an additional location on the Lower Level of the Whitney Museum's Marcel Breuer building. This new space promises an inviting shopping experience in exciting proximity to the wonderful energy and great food of Sarabeth's Restaurant at the Whitney. Movable fixtures will display newly designed products celebrating *The American Century*, and as always, visitors will have the option of entering the Whitney Museum Store without having to enter the Museum exhibition floors.

Along with traditional products, such as the authoritative first volume of *The American Century* book, postcards, calendars, and posters, unique artist-designed gifts are featured throughout the exhibition. In honor of performing artists and their contributions to American culture, we offer a variety of new products, including a compact disc of music from the age of Edward Hopper, and, for your next trip to the theater, an affordable and portable pair of opera glasses. To mark the year 2000, the Whitney Museum Store introduces a limited edition of *The American Century* Personal Time Capsule (edition of 300).

Stop in and shop from our selection of products that feature the best in American design and ingenuity. Proceeds from merchandise sold through the Whitney Museum of American Art benefit the Museum and its programs.

WHITNEY WEBSITE

www.whitney.org

The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art

FREE WEEKLY TOURS

Free tours are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

MUSEUM PUBLICATION

The American Century: Art & Culture 1900–1950

by Barbara Haskell

See p. xiii

WHITNEY PALETTE

BOB THOMPSON SYMPOSIUM

Wednesday, October 21, 1998

With the opening of the exhibition *Bob Thompson*, the Whitney Museum held a symposium exploring Thompson's life and work. Speakers included Thelma Golden, curator of the exhibition, artist Glenn Ligon, and other artists who were Thompson's contemporaries.

top left: Artists Emilio Cruz, Glenn Ligon, and Hettie Jones

Photographs by Lina Bertucci

WHITNEY FELLOWS DINNER

Wednesday, January 13, 1999

A viewing of *Roy Johnson: Correspondences* and panel discussion about the artist and his work.

top: Fiona Donovan and Flora Miller Biddle, Honorary Chairman and Trustee

bottom left: Artist Chuck Close and Maxwell L. Anderson, director, Whitney Museum of American Art

bottom right: Jacqueline and Maxwell L. Anderson, director, Whitney Museum of American Art, Sherri Geldin, director, and Ric Wanetik, president, Wexner Center for the Arts

Photographs by George Hirose

ART PARTY: ART ON THE EDGE 1999

Friday, February 5, 1999

Our young art patrons, the Whitney Contemporaries, held a benefit to support contemporary art exhibitions and programs at the Museum.

The Art on the Edge raffle was won by Michael Young. He and a guest will enjoy a trip to Robert Mondavi Wineries in Napa Valley with first-class airfare courtesy of Continental Airlines.

top row (left): A.J. Kamra, member of the Whitney Contemporaries

top row (center): Whitney Contemporaries co-chair Lisa M. Anastos, Sherri Cooper, Whitney Contemporaries co-chair Eduardo A. Braniff, and Benefit co-chair Barbara Gonzalez-Falla

middle row: *Paper* magazine editors David Hershkovits and Kim Hastreiter, contributors to Art on the Edge

bottom row: Ann Rosenthal, Benefit co-chair Andrew Mandell, and Heather Malloy

Photographs by George Hirose

THE AMERICAN CENTURY ART & CULTURE 1900-2000

The Whitney Museum presents an unprecedented, two-part exhibition featuring more than 1,200 art works including painting, sculpture, photography, and architecture and design, together with related materials in music, dance, literature, and film. *The American Century* explores the changing character of twentieth-century American identity through the eyes of our nation's artists.

The American Century: Art & Culture 1900–2000
Organized by the Whitney Museum of American Art
Presented by Intel Corporation

Additional support for this exhibition is provided by the National Endowment for the Arts, the National Committee of the Whitney Museum, the Ferris Foundation, and The Lauder Foundation. Educational and Public Programs are funded in part by the Brown Foundation, Inc., Houston.

TAKE A CLOSER LOOK

The Whitney Museum offers exciting and insightful programs, including courses, conversations, and workshops to help you better understand twentieth-century American art. Please call (212) 570-7722

FREE WEEKLY TOURS

Free tours of *The American Century* are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum lobby or by calling (212) 570-3676.

WHITNEY MUSEUM STORE

You will find a wide selection of books, cards, and unique gifts, many of which have been created by living American artists specially for the Whitney Museum.

PART I, 1900-1950, OF THE AMERICAN CENTURY

Through August 22

The American Century
Orientation Gallery

Floor 1 Anne & Joel Ehrenkranz Gallery

America in the Age of Confidence
1900–1919

The American Century **Online Exhibition Center**

Floor 5 Leonard & Evelyn Lauder Galleries
Brendan Gill Trustee Room

Jazz Age America
1920–1929

America in Crisis
1930–1939

Floor 4 Emily Fisher Landau Galleries

America in Crisis
1930–1939

Wartime America
1940–1945

Floor 3 Peter Norton Family Galleries

Postwar America
1945–1950

American Cinema
1900–1950

Floor 2 Mildred and Herbert Lee Galleries
Kaufman Astoria Studios Film & Video Gallery

Movie Posters, 1900–1950

Lower Level Robert J. Hurst Family Gallery

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

The Long Twilight:
An Installation by Lynne Yamamoto

Through April 23

Whitney Philip Morris
Wall Drawings by Byron Kim

May 7–July 16

Jeanne Silverthorne

July 30–October 15

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

Intimate Interiors: Paintings by
Jane Freilicher and Fairfield Porter

Through May 19

Zero G: When Gravity Becomes Form

June 4–August 4

LOOK OUT!
FREE TOURS FOR FAMILIES

Every Saturday, the Whitney Museum invites families to attend a free guided tour of *The American Century* at 1 pm.

Join us each week to discover something new and exciting about American art.

WHITNEY WEBSITE

www.whitney.org

The Whitney Museum of American Art's website contains images information, and educational features designed to enhance appreciation of American art Visit our site to purchase exhibition tickets become a Whitney member or shop at the Whitney Museum Store

GROUP TOURS

Private tours for adults may be arranged for a nominal fee. Groups of fifteen or more receive reduced admission. Tours are provided free of charge for New York City public schools. To schedule group visits, call (212) 570-7721 or send email to grouptours@whitney.org or schoolvisits@whitney.org

Jasper Johns, *Three Flags*, 1958
Encaustic on canvas 30 7/8 x 4[illegible] 2 x 5 in
Whitney Museum of American Art New York 50th Anniversary Gift of the Gilman Foundation Inc
The Lauder Foundation, A Alfred Taubman an anonymous donor and purchase
[illegible] Jasper Johns/Licensed by VAGA, New York NY

THE AMERICAN CENTURY ORIENTATION GALLERY

The American Century: Art & Culture 1900–2000 begins on the first floor with a multimedia presentation in the Anne & Joel Ehrenkranz Gallery. Featuring DVD-based technology, powered by an Intel Pentium processor, and a digital sound system, the Orientation Gallery provides Museum visitors with an overview of the chronological and thematic structure of the exhibition.

The American Century Audio Tour, available in the Museum Lobby, allows visitors to customize their exhibition experiences. The Tour features detailed descriptions of art works, biographical information about artists, and discussions on other relevant topics. Produced by Antenna Audio.

LOOK OUT!
FREE TOURS FOR FAMILIES
Saturdays, 1 pm
See p. 24

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26.

***THE AMERICAN CENTURY* ON THE WEB**
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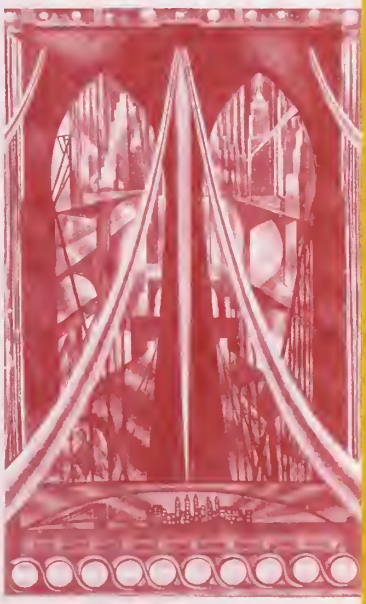
AMERICA IN THE AGE OF CONFIDENCE 1900–1919

Floor 5 Leonard & Evelyn Lauder Galleries

America entered the twentieth century with unprecedented confidence. Artists responded by reflecting the country's technological and industrial achievements and the diversity of its people. Some, such as Italian immigrant Joseph Stella, celebrated the dynamism of the city and the powerful presence of modern machines and structures. The rebellious realist group of painters known as the Ashcan School found inspiration in the daily lives and activities of the American people. Some photographers and painters, in contrast, turned away from the modern city to the private world of domesticity and genteel society. Others, such as Arthur Dove and Georgia O'Keeffe, embraced symbolism and aestheticism and, in the process, transformed traditional subject matter into unique forms of personal expression.



above left: Thomas Eakins *The Thinker: Portrait of Louis N. Kenton* 1900. Oil on canvas. 82 x 42 in. (208.3 x 106.7 cm). The Metropolitan Museum of Art, New York John Stewart Kennedy Fund

above right: Joseph Stella. *The Brooklyn Bridge: Variation on an Old Theme* 1939. Oil on canvas. 70 x 42 in. (177.8 x 106.7 cm) Whitney Museum of American Art New York Purchase

The American Century Online Exhibition Center

Visitors have the opportunity to connect to *The American Century* website in the Brendan Gill Trustee Room on the fifth floor of the Museum. Using the technology of the Web, visitors can examine individual art works in detail and access areas of the site designed especially for families, teachers, and teens. A specially trained technician will be available to help first-time Internet users and to assist students, scholars, and visitors with questions regarding American art and culture.

MUSEUM PUBLICATION

The American Century: Art & Culture 1900–1950
by Barbara Haskell
See p. 30

FREE WEEKLY TOURS

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WHITNEY WEBSITE

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right: Guy Pène du Bois, *Opera Box* 1926. Oil on canvas, 57 1/2 x 45 1/4 in. (146.1 x 114.9 cm). Whitney Museum of American Art. New York. Purchase

below: Stuart Davis, *Lucky Strike*, 1921. Oil on canvas, 33 1/4 x 18 in. (84.5 x 45.7 cm). The Museum of Modern Art, New York, Gift of The American Tobacco Company, Inc.
©Estate of Stuart Davis/Licensed by VAGA, New York, NY

Floor 4 Emily Fisher Landau Galleries

JAZZ AGE AMERICA 1920–1929

America emerged from World War I into an era of unparalleled social freedom, material prosperity, and mass communication. Much of this period's art reflects a fascination with advertising, consumer culture, and the glamorous icons of America's first truly national popular culture, such as the flapper, nightclubs, jazz, skyscrapers, and the movies. Guy Pène du Bois portrayed fashionable socialites and sophisticated celebrities, while advertising emblems and commodities surfaced in paintings by Stuart Davis and Gerald Murphy. From the photographs of Edward Steichen to the verticality of urban architecture, artists in the twenties gave unbridled expression to the opulence of the period.

AMERICA IN CRISIS 1930–1939

ART AFTER HOURS
Part I of
The American Century
Tuesdays, June 22 and July 20
6:30-8:30 pm
See p. 27

MUSEUM PUBLICATION
The American Century: Art & Culture 1900–1950
by Barbara Haskell
See p. 30

***THE AMERICAN CENTURY* ON THE WEB**
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AMERICA IN CRISIS 1930-1939

WARTIME AMERICA 1940-1945

Floor 3 Peter Norton Family Galleries

The stock market crash on October 29, 1929, ended the euphoric prosperity of the Jazz Age and ushered in the Great Depression. Many artists responded to the era's harsh realities through photographs and paintings that documented the consequences of economic devastation and social upheaval. Other artists, such as the Regionalist painters, infused their works with images of reaffirmation and renewal, celebrating agrarian values and folk traditions from the nation's past. The American Scene painters, in contrast, looked to contemporary urban life for inspiration. Despite the Depression's hardships, the glamour of Hollywood offered an escape from the present, while federal relief programs and a new streamlined aesthetic in architecture and design looked toward a better future.

above left: Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936. Gelatin silver print, 9 1/8 x 7 in. (23.2 x 17.8 cm). Collection of Susie Tompkins Buell

above right: Reginald Marsh, *Twenty Cent Movie*, 1936. Egg tempera on board, 30 x 40 in. (76.2 x 101.6 cm). Whitney Museum of American Art New York, Purchase

right: Theodore Roszak *Bi-Polar in Red*, 1940. Metal, plastic and wood, 54 1/4 x 8 5/8 x 8 5/8 in. (137.8 x 21.9 x 21.9 cm). Whitney Museum of American Art, New York; Purchase with funds from the Burroughs Wellcome Purchase Fund and the National Endowment for the Arts

THE AMERICAN CENTURY ONLINE EXHIBITION CENTER

Visitors can connect to *The American Century* website at the Whitney Museum.

See p. 5

THE AMERICAN CENTURY AUDIO TOUR

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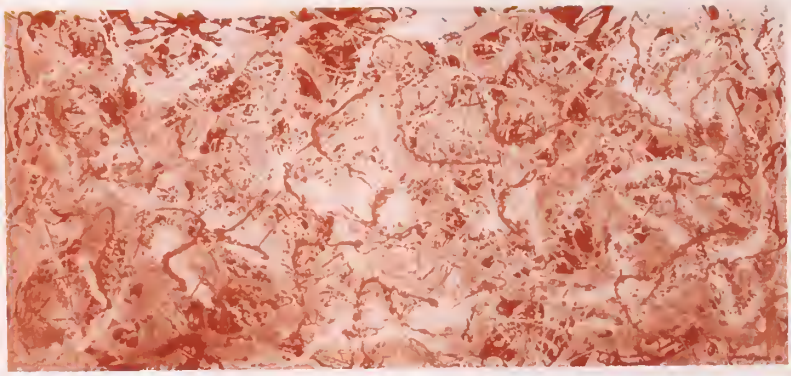
LOOK OUT! FREE TOURS FOR FAMILIES

Saturdays, 1 pm

See p. 24



Jackson Pollock *Number 27* 1950. Oil on canvas, 49 x 106 in. (124.5 x 269.2 cm)
Whitney Museum of American Art, New York, Purchase
© 1999 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

POSTWAR AMERICA 1945–1950

Floor 2 Mildred and Herbert Lee Galleries

Willem de Kooning *Woman* 1942. Oil, graphite, and charcoal on canvas, 4[illegible] x [illegible] 1/4 in. ([illegible] x [illegible] cm). [illegible] of Frank and Norman Bramanti. © 1999 Willem de Kooning Revocable Trust/Artists Rights Society (ARS), New York

As America approached war, the cultural discourse transformed into adamant and unified defense of democratic values. Many artists—including painters, photographers, filmmakers, and performers—created propagandistic affirmations of "The American Way." Others, however, gave poignant and often disturbing expression to their anxiety through psychologically fraught images. The arrival of European exiled artists and the return of American expatriates fueled a search for greater personal expression. By war's end, the geographic center of the art world had shifted from Paris to New York, and a new generation of artists began to emerge. The Abstract Expressionists, led by artists such as Willem de Kooning, Jackson Pollock, and David Smith, brought unprecedented acclaim to American art and established the nation on the international cultural stage

THE AMERICAN CENTURY ON THE WEB

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LOOK OUT! FREE TOURS FOR FAMILIES

Saturdays, 1 pm

See p. 24

GENERAL INFORMATION

For more information on upcoming public programs, call (212) 570-7722 or visit our website.

AMERICAN CINEMA 1900–1950

Floor 2 Kaufman Astoria Studios
Film & Video Gallery

All films are black-and-white with sound, unless otherwise noted.

ACTUALITIES AND EARLY NARRATIVE CINEMA

Thursday, April 22 1:30 pm and Friday, April 23 11:30 am
A Corner in Wheat (1909, D.W. Griffith), 14 min.
The Lonely Villa (1909, D.W. Griffith), 11 min.
The Lonedale Operator (1911, D.W. Griffith), silent, 14 min.
The Broken Cross (1911, D.W. Griffith), silent, 15 min.
The Lesser Evil (1912, D.W. Griffith), 15 min.

Thursday, April 22 4 pm and Friday, April 23 2 pm
Coney Island at Night (1900-14, Thomas Edison), silent, 4 min.
Intolerance (1916, D.W. Griffith), tinted black-and-white, silent, 138 min.

Saturday, April 24 and Sunday, April 25 11:30 am
Musketeers of Pig Alley (1912, D.W. Griffith), silent, 15 min.
The Birth of a Nation (1915, D.W. Griffith), silent, 180 min.

Saturday, April 24 and Sunday, April 25 4 pm
The Perils of Pauline (Episode 1: "Trial by Fire"), (1914, Donald MacKenzie and Louis J. Gasnier), silent, 40 min.
The Exploits of Elaine (Episode 1: "The Clutching Hand"), (1914, Louis J. Gasnier and George B. Seitz), silent, 20 min.
The Hazards of Helen (Episode 9: "Leap from the Water Tower"), (1915, J.P. McGowan), silent, 16 min.

The Birth of a Nation, 1915, D.W. Griffith

SOCIAL DRAMA

Tuesday, April 27 and Wednesday, April 28 11:30 am
Traffic in Souls (1913, George Loane Tucker), silent, 74 min.

Tuesday, April 27 and Wednesday, April 28 2 pm
A Poor Little Rich Girl (1917, Maurice Tourneur), silent with soundtrack, 64 min.

Tuesday, April 27 and Wednesday, April 28 4 pm
True Heart Susie (1919, D.W. Griffith), silent, 86 min.

Thursday, April 29 1:30 pm and Friday, April 30 11:30 am
The Cheat (1915, Cecil B. DeMille), silent, 58 min.

Thursday, April 29 3 pm and Friday, April 30 1 pm
Male and Female (1919, Cecil B. DeMille), silent 133 min.

Thursday, April 29 6 pm and Friday, April 30 4 pm
Why Change Your Wife? (1920, Cecil B. DeMille), silent 100 min.

Saturday, May 1 and Sunday, May 2 12:30 pm
Way Down East (1920, D.W. Griffith), tinted black-and-white silent with music, 104 min.

Saturday, May 1 and Sunday, May 2 4:30 pm
The Wind (1928, Victor Seastrom), silent, 74 min

WHITNEY WEBSITE
www.whitney.org
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FREE ADMISSION FOR A YEAR
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TICKET FOR MEMBERS
Museum members may order tickets for public programs using a credit card by calling (212) 570-7710.

THE AMERICAN CENTURY

DEFINING GENRES: RELIGIOUS EPICS, 'SLAPSTICK,' DOCUMENTARY

Tuesday, May 4 and Wednesday, May 5 11:30 am
From the Manger to the Cross (1912, Sidney Olcott), tinted black-and-white, silent, 71 min.

Tuesday, May 4 and Wednesday, May 5 1:30 pm
Body and Soul (1924, Oscar Micheaux), silent, 70 min.

Tuesday, May 4 and Wednesday, May 5 3:15 pm
Ben Hur: The Tale of the Christ (1926, Fred Niblo), silent with soundtrack, 148 min.

Thursday, May 6 2 pm and Friday, May 7 12 pm
The Immigrant (1917, Charles Chaplin), silent with soundtrack, 20 min.
The Gold Rush (1925, Charles Chaplin), silent with soundtrack, 82 min.

Thursday, May 6 4:30 pm and Friday, May 7 2:30 pm
Manhatta (1921, Paul Strand and Charles Sheeler), silent, 9 min.
Nanook of the North (1922, Robert Flaherty), silent with soundtrack, 85 min.

Thursday, May 6 6 pm and Friday, May 7 4 pm
Grass: A Nation's Battle for Life (1925, Merian C. Cooper and Ernest B. Schoedsack), silent, 86 min.

Saturday, May 8 and Sunday, May 9 1:30 pm
Safety Last (1923, Fred Newmeyer and Sam Taylor), silent with soundtrack, 57 min.

Saturday, May 8 and Sunday, May 9 4 pm
The General (1926, Buster Keaton and Clyde Bruckman), silent, 79 min.

EXOTICISM

Tuesday, May 11 and Wednesday, May 12 12 pm
The Sheik (1921, George Melford), silent, 80 min.

Tuesday, May 11 and Wednesday, May 12 3:30 pm
The Thief of Baghdad (1924, Raoul Walsh), silent, 135 min.

Thursday, May 13 1:30 pm and Friday, May 14 12 pm
The Black Pirate (1926, Douglas Fairbanks, Sr.), silent with soundtrack, 119 min.

Thursday, May 13 5:30 pm and Friday, May 14 3:30 pm
Black and Tan (also known as *Black and Tan Fantasy*), (1929, Dudley Murphy), 19 min.
The Jazz Singer (1927, Alan Crosland), 88 min.

Saturday, May 15 and Sunday, May 16 1 pm
Applause (1929, Rouben Mamoulian), 79 min.

Saturday, May 15 and Sunday, May 16 4 pm
Blonde Venus (1932, Josef von Sternberg), 97 min.

above (left to right): *Nanook of the North*, 1922, Robert Flaherty; *Manhatta*, 1921, Paul Strand and Charles Sheeler; *Sunrise: A Song of Two Humans*, 1927, F.W. Murnau

right: *Modern Times*, 1936, Charles Chaplin

ART & CULTURE 1900-2000

1920s MELODRAMA

Tuesday, May 18 and Wednesday, May 19 12 pm
The Great Train Robbery (1903, Edwin S. Porter), tinted black-and-white, 11 min.
The Iron Horse (1924, John Ford), silent, 110 min.

Tuesday, May 18 and Wednesday, May 19 3 pm
Greed (1924, Erich von Stroheim), silent, 109 min.

Thursday, May 20 1:30 pm and Friday, May 21 11:30 am
The Big Parade (1925, King Vidor), silent, 141 min.

Thursday, May 20 5 pm and Friday, May 21 3 pm
Wings (1927, William Wellman), silent, 139 min.

Saturday, May 22 and Sunday, May 23 12:30 pm
Sunrise: A Song of Two Humans (1927, F.W. Murnau), silent with soundtrack, 95 min.

Saturday, May 22 and Sunday, May 23 4 pm
The Crowd (1928, King Vidor), silent, 104 min.

1930s CRIME DRAMAS

Tuesday, May 25 and Wednesday, May 26 1 pm
The Big House (1930, George Hill), 80 min.

Tuesday, May 25 and Wednesday, May 26 4 pm
The Public Enemy (1931, William Wellman), 84 min.

Thursday, May 27 3 pm and Friday, May 28 1 pm
Scarface: The Shame of the Nation (1932, Howard Hawks), 90 min.

Thursday, May 27 6:15 pm and Friday, May 28 4 pm
I Am a Fugitive from a Chain Gang (1932, Mervyn LeRoy), 76 min.

Saturday, May 29 and Sunday, May 30 11:30 am
You Only Live Once (1937, Fritz Lang), 86 min.

Saturday, May 29 and Sunday, May 30 1:30 pm
Angels with Dirty Faces (1938, Michael Curtiz), 97 min.

Saturday, May 29 and Sunday, May 30 4 pm
The Roaring Twenties (1939, Raoul Walsh), 106 min.

1930s COMEDIES AND SCREWBALL COMEDIES

Tuesday, June 1 and Wednesday, June 2 12 pm
City Lights (1931, Charles Chaplin), silent with soundtrack, 87 min.

Tuesday, June 1 and Wednesday, June 2 2 pm
Steamboat Willie (1928, Walt Disney), 8 min.
Duck Soup (1933, Leo McCarey), 70 min.

Tuesday, June 1 and Wednesday, June 2 4 pm
A Night at the Opera (1935, Sam Wood), 93 min.

Thursday, June 3 1:30 pm and Friday, June 4 11:30 am
Red Hot Mama (1934, Max and Dave Fleischer), 4 min.
It Happened One Night (1934, Frank Capra), 105 min.

Thursday, June 3 4 pm and Friday, June 4 2 pm
Trouble in Paradise (1932, Ernst Lubitsch), 86 min.

Thursday, June 3 6 pm and Friday, June 4 4 pm
Modern Times (1936, Charles Chaplin), silent, 89 min.

Saturday, June 5 and Sunday, June 6 11:30 am
The Awful Truth (1937, Leo McCarey), 92 min.

Saturday, June 5 and Sunday, June 6 1:30 pm
Bringing up Baby (1938, Howard Hawks), 103 min.

Saturday, June 5 and Sunday, June 6 4 pm
Big Business (1929, James W. Horne and Leo McCarey) silent 20 min
The Bank Dick (1940, Edward F. Cline), 74 min.

THE AMERICAN CENTURY

THE HORROR FILM

Tuesday, June 8 and Wednesday, June 9 11:30 am
The Bat Whispers (1930, Roland West), 82 min

Tuesday, June 8 and Wednesday, June 9 1:30 pm
The Life and Death of 9413- A Hollywood Extra (1928, Robert Florey and Slavko Vorkapich), silent, 11 min.
Frankenstein (1931, James Whale), 71 min.

Tuesday, June 8 and Wednesday, June 9 4 pm
The Bride of Frankenstein (1935, James Whale), 75 min.

Thursday, June 10 1:30 pm and Friday, June 11 11:30 am
Dracula (1931, Tod Browning), 75 min.

Thursday, June 10 4 pm and Friday, June 11 2 pm
Dr. Jekyll and Mr. Hyde (1932, Rouben Mamoulian), 82 min.

Thursday, June 10 6:15 pm and Friday, June 11 4 pm
The Mummy (1932, Karl Freund), 72 min.

Saturday, June 12 and Sunday, June 13 11:30 am
King Kong (1933, Merian C. Cooper and Ernest B. Schoedsack), 100 min.

Saturday, June 12 and Sunday, June 13 2:30 pm
The Invisible Man (1933, James Whale), 72 min.

Saturday, June 12 and Sunday, June 13 4:30 pm
The Black Cat (1934, Edgar J. Ulmer), 65 min.

THE 1930s HOLLYWOOD MUSICAL

Tuesday, June 15 and Wednesday, June 16 11:30 am
Gold Diggers of 1933 (1933, Mervyn LeRoy), 96 min.

Tuesday, June 15 and Wednesday, June 16 2 pm
42nd Street (1933, Lloyd Bacon) 89 min

Tuesday, June 15 and Wednesday, June 16 4 pm
Footlight Parade (1933, Lloyd Bacon) 104 min.

Thursday, June 17 1:30 pm and Friday, June 18 11:30 am
Dames (1934 Ray Enright) 90 min

Thursday, June 17 3:30 pm and Friday, June 18 1:30 pm
Top Hat (1935 Mark Sandrich) 108 min

Thursday, June 17 6 pm and Friday, June 18 4 pm
Swing Time (1936 George Stevens) 103 min

Saturday, June 19 and Sunday, June 20 11:30 am
The Great Ziegfeld (1936 Robert Z. Leonard) 179 min

Saturday, June 19 and Sunday, June 20 3:30 pm
Wonderful Wizard of Oz (1910 Otis Turner) 12 min
The Wizard of Oz (1939 Victor Fleming) color 102 min

CITY DECLINES/RURAL DEPRESSION

Tuesday, June 22 and Wednesday, June 23 1 pm
The City (1939, Ralph Steiner and Willard Van Dyke), 43 min.

Tuesday, June 22 and Wednesday, June 23 3:30 pm
San Francisco (1936, W.S. Van Dyke II), 116 min.

Thursday, June 24 2 pm and Friday, June 25 12 pm
A Bronx Morning (1931, Jay Leyda), silent, 11 min
Dead End (1937, William Wyler), 92 min.

Thursday, June 24 6 pm and Friday, June 25 4 pm
Boys Town (1938, Norman Taurog), 93 min.

Saturday, June 26 and Sunday, June 27 1 pm
The River (1937, Pare Lorentz), 30 min.
The Plow That Broke the Plains (1936, Pare Lorentz), 28 min.

Saturday, June 26 and Sunday, June 27 3 pm
The Grapes of Wrath (1940, John Ford), 129 min.

THE WOMEN'S PICTURE

Tuesday, June 29 and Wednesday, June 30 1 pm
History Is Made at Night (1937, Frank Borzage), 97 min.

Tuesday, June 29 and Wednesday, June 30 3:30 pm
Camille (1937, George Cukor), 108 min.

Thursday, July 1 1:15 pm and Friday, July 2 11:15 am
Gone with the Wind (1939, Victor Fleming), color, 222 min.

Thursday, July 1 5:30 pm and Friday, July 2 3:30 pm
Rebecca (1940, Alfred Hitchcock), 130 min.

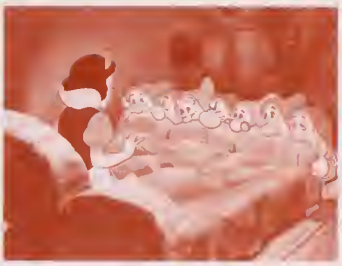
Saturday, July 3 12:30 pm
Sullivan's Travels (1941, Preston Sturges), 90 min.

Saturday, July 3 3:30 pm
National Velvet (1945, Clarence Brown), color, 123 min.

Movie Mad (1931, Ub Iwerks)
Funny Face (1933, Ub Iwerks).
Jack Frost (1934, Ub Iwerks), color.
Hollywood Steps Out (1941, Tex Avery), color.
Jerky Turkey (1941, Tex Avery), color.
Radio Controlled (1926, Paul Terry).
All Out for "V" (1942, Paul Terry and Mannie Davis).
The Mouse of Tomorrow (1942, Paul Terry), color
The Power of Thought (1949, Paul Terry and Eddie Donnelly)
Total running time: approximately 70 min

Thursday, July 8 3 pm and Friday, July 9 1 pm
Snow White (1933, Max and Dave Fleischer), 5 min.
Snow White and the Seven Dwarfs (1937, David Hand director, and Walt Disney, producer), color, 83 min

Thursday, July 8 6 pm and Friday, July 9 4 pm
You're Too Careless with Your Kisses (1933, Rudolph Ising)
Porky's Railroad (1937, Frank Tashlin), color.
The Wabbit Who Came to Supper (1942, Friz Freleng), color



left to right *Dames*, 1934, Ray Enright
The City 1939, Ralph Steiner and Willard Van Dyke
Gone with the Wind 1939, Victor Fleming
Snow White 1937 David Hand, A Walt Disney Production

opposite page (below): *The Black Cat* 1934
Edgar J. Ulmer

ANIMATION

Tuesday, July 6 and Wednesday, July 7 1 pm
Flies (1923, Max and Dave Fleischer).
Koko's Cartoon Factory (1925, Max and Dave Fleischer)
Koko's Earth Control (1928, Max and Dave Fleischer), silent
Finding His Voice (1929, Max and Dave Fleischer).
Sing Along with Popeye (1934, Max and Dave Fleischer)
Minnie the Moocher (1932, Max and Dave Fleischer).
Betty Boop's Museum (1932, Max and Dave Fleischer).
No! A Thousand Times No! (1935, Max and Dave Fleischer).
Housecleaning Blues (1937, Max and Dave Fleischer).
Evolution (1923, Max and Dave Fleischer), tinted black-and-white.
Total running time: approximately 95 min.

Tuesday, July 6 and Wednesday, July 7 4 pm
Sure-Locked Homes (1926, Otto Messmer)
Felix Sees 'Em in Season (1927, Otto Messmer).
Felix Woos Whoopee (1927, Otto Messmer).
Flim Flam Films (1927, Otto Messmer).

Porky's Pastry Pirates (1942, Friz Freleng).
Pigs in a Polka (1943, Friz Freleng), color
A Tale of Two Kitties (1942, Bob Clampett), color.
Daffy Duck and the Dinosaur (1939, Chuck Jones), color.
Fox Pop (1942, Chuck Jones), color.
Bugs Bunny Bond Rally (1943, Chuck Jones), color
Flop Goes the Weasel (1943, Chuck Jones), color
Waikiki Wabbit (1943, Chuck Jones), color.
Total running time: approximately 70 min.

Saturday, July 10 and Sunday, July 11 12 pm
Gertie the Dinosaur (1914, Winsor McCay), silent 9 min.
Bambi (1942 David Hand, director and Walt Disney producer), color, 69 min.

Saturday, July 10 and Sunday, July 11 4:30 pm
Dumbo (1941, Ben Sharpsteen, director, and Walt Disney, producer), color, 63 min.

AMERICAN VALUES AND WORLD WAR II

Tuesday, July 13 and Wednesday, July 14 12 pm
Republic Steel Strike Riots (1937, Unknown director), 11 min
Mr. Smith Goes to Washington (1939, Frank Capra), 125 min.

Tuesday, July 13 and Wednesday, July 14 3:30 pm
Yankee Doodle Dandy (1942, Michael Curtiz), 126 min

Thursday, July 15 1:30 pm and Friday, July 16 11:30 am
The Battle of Midway (1942, John Ford), color, 18 min.
Prelude to War (from the series *Why We Fight*), (1942, Frank Capra), 54 min

Thursday, July 15 3:30 pm and Friday, July 16 1:30 pm
Wake Island (1942 John Farrow), 88 min.

Thursday, July 15 5:30 pm and Friday, July 16 3:30 pm
March of Time (Volume IV No 6 "Inside Nazi Germany") (1938 Jack Glenn II), 20 min
Lifeboat (1944, Alfred Hitchcock), 96 min

Saturday, July 17 and Sunday, July 18 12 pm
Hindenburg Disaster (937, Unknown director), 1 min
Let There Be Light (1945 John Huston), 58 min

Saturday, July 17 and Sunday, July 18 2:30 pm
The Best Years of Our Lives (1946 William Wyler) 17 min

FILM NOIR

Tuesday, July 20 and Wednesday, July 21 12:30 pm
The Maltese Falcon (1941, John Huston), 101 min

Tuesday, July 20 and Wednesday, July 21 3:30 pm
Citizen Kane (1941, Orson Welles), 119 min.

Thursday, July 22 1:15 pm and Friday, July 23 11:15 am
Laura (1944 Otto Preminger), 85 min

Thursday, July 22 3 pm and Friday, July 23 1 pm
To Have and Have Not (1944 Howard Hawks), 100 min.

Thursday, July 22 5:30 pm and Friday, July 23 3:30 pm
In the Street (1941-52 Helen Levitt Janice Loeb, and James Agee), silent, 16 min
The Big Sleep (1946, Howard Hawks), 114 min

Saturday, July 24 and Sunday, July 25 11:30 am
Double Indemnity (1944, Billy Wilder) 107 min

Saturday, July 24 and Sunday, July 25 2 pm
The Killers (1946, Robert Siodmak) 105 min

Saturday, July 24 and Sunday, July 25 4:15 pm
Sorry, Wrong Number (1948 Anatole Litvak) 89 min

ART & CULTURE 1900-2000

FILM NOIR/1940s GANGSTER FILM

Tuesday, July 27 and Wednesday, July 28 12 pm
Detour (1946, Edgar G. Ulmer), 69 min.

Tuesday, July 27 and Wednesday, July 28 2 pm
T-Men (1947, Anthony Mann), 91 min.

Tuesday, July 27 and Wednesday, July 28 4 pm
Weegee's New York (1948, Weegee, also known as Arthur Fellig), color, 20 min.
Gun Crazy (1949, Joseph H. Lewis), 87 min.

Thursday, July 29 1:15 pm and Friday, July 30 11:15 am
Gilda (1946, Charles Vidor), 110 min.

Thursday, July 29 3:45 pm and Friday, July 30 1:45 pm
The Postman Always Rings Twice (1946, Tay Garnett), 113 min.

Thursday, July 29 6:15 pm and Friday, July 30 4:15 pm
Out of the Past (1947, Jacques Tourneur), 97 min.

Saturday, July 31 and Sunday, August 1 11:15 am
Tacoma Powers Bridge Collapse (1940), 11 min.
White Heat (1949, Raoul Walsh), 114 min.

Saturday, July 31 and Sunday, August 1 2 pm
They Live by Night (1949, Nicholas Ray), 95 min.

Saturday, July 31 and Sunday, August 1 3:45 pm
Frank Lloyd Wright: Taliesin-East (1950, Jim Davis), 10 min.
The Asphalt Jungle (1950, John Huston), 112 min

1940s MELODRAMA

Tuesday, August 3 and Wednesday, August 4 12:30 pm
Casablanca (1942, Michael Curtiz), 102 min.

Tuesday, August 3 and Wednesday, August 4 3:30 pm
Gaslight (1944, George Cukor), 114 min.

Thursday, August 5 2 pm and Friday, August 6 12 pm
Mildred Pierce (1945, Michael Curtiz), 111 min.

Thursday, August 5 6 pm and Friday, August 6 4 pm
Rope (1948, Alfred Hitchcock), color, 80 min.

Saturday, August 7 and Sunday, August 8 12 pm
The Climate of New York (1948, Rudy Burkhardt), 21 min.
All About Eve (1950, Joseph L. Mankiewicz), 138 min.

Saturday, August 7 and Sunday, August 8 3:30 pm
Jackson Pollock (1950, Hans Namuth and Paul Falkenberg), color, 10 min.
Sunset Boulevard (1950, Billy Wilder), 100 min

THE AMERICAN AVANT-GARDE FILM

Tuesday, August 10 and Wednesday, August 11 1:30 pm
Rose Hobart (1939, Joseph Cornell), silent, tinted black-and-white 19 1/2 min.
Geography of the Body (1943, Willard Maas), 7 min
Visual Variations on Noguchi (1945, Marie Menken), 4 min
The Potted Psalm (1947 Sidney Peterson with James Broughton), 18 min.
The Lead Shoes (1949, Sidney Peterson), 18 min.

Tuesday, August 10 and Wednesday, August 11 4 pm
The Witch's Cradle (1943, Maya Deren), silent unfinished, 12 min.
Meshes of the Afternoon (1943, Maya Deren with Alexander Hammid) 14 min.
At Land (1944 Maya Deren), silent, 14 min.
Study in Choreography for the Camera (1945, Maya Deren), 3 min
Ritual in Transfigured Time (1946, Maya Deren), silent, 15 min
Meditation on Violence (1948, Maya Deren) 13 min.

Thursday, August 12 3 pm and Friday, August 13 1 pm
Fragment of Seeking (1946 Curtis Harrington), 14 min.
Picnic (1948 Curtis Harrington), 22 min.
On the Edge (1949 Curtis Harrington), 6 min
Fireworks (1947, Kenneth Anger) 15 min.

Thursday, August 12 6:15 pm and Friday, August 13 4 pm
Du sang, de la volupte et de la mort (1947–48, Gregory J Markopoulos), 70 min.

Saturday, August 14 and Sunday, August 15 1 pm
Dreams That Money Can Buy (1947, Hans Richter, in collaboration with Max Ernst Fernand Léger, Man Ray, Marcel Duchamp, and Alexander Calder), color 80 min

Saturday, August 14 and Sunday, August 15 4:30 pm
Nos 1 3 (1939–46 Harry Smith) 16 min
Composition #1, Themis (1940, Dwinell Grant) color, 4 min
Composition #2 Contrathemis (1941, Dwinell Grant), color, 4 1/2 min
Abstract Experiments (1941 42 Dwinell Grant) color 8 min
Composition #3 Spelean Dance (1942 Dwinell Grant) color 2 1/4 min
Color Sequence (1943 Dwinell Grant) color 3 min
Three Themes in Variation (1945 Dwinell Grant) silent 5 1/2 min
Composition #5 Fugue (1946 Dwinell Grant) color 8 min
Film Exercise #1 (1943–44 John Whitney and James Whitney) 13 min
Motion Painting No 1 (1947 Oskar Fischinger) color 11 min

THE SOUTH AND THE WESTERN

Tuesday, August 17 and Wednesday, August 18 11:30 am
Blood of Jesus (1941, Spencer Williams), color, 50 min.

Tuesday, August 17 and Wednesday, August 18 1:30 pm
The Southerner (1945, Jean Renoir), 91 min.

Tuesday, August 17 and Wednesday, August 18 4 pm
Louisiana Story (1948, Robert Flaherty), 78 min.

Thursday, August 19 2 pm and Friday, August 20 12 pm
Red River (1948, Howard Hawks), 133 min.

Thursday, August 19 5 pm and Friday, August 20 3 pm
Treasure of the Sierra Madre (1948, John Huston), 126 min.

Saturday, August 21 and Sunday, August 22 11:15 am
Stagecoach (1939, John Ford), 99 min.

Saturday, August 21 and Sunday, August 22 1:45 pm
Fort Apache (1948, John Ford), 127 min.

Saturday, August 21 and Sunday, August 22 4:15 pm
Wagon Master (1950, John Ford), 86 min.

Film Still Credits: The Estate of Maya Deren: *Study in Choreography for the Camera*; The Museum of Modern Art/Film Stills Archive: *Nanook of the North*, *The City*, *The Killers*; The Museum of Modern Art/Film Stills Archive and the Paul Strand Archive, Millerton, New York: *Manhatta*; Photofest: *The Birth of a Nation*, *Sunrise*, *A Song of Two Humans*, *Modern Times*, *Dames*, *Gone with the Wind*, *Snow White*, *The Black Cat*, *Citizen Kane*, *Mildred Pierce*, *The Postman Always Rings Twice*, *The Asphalt Jungle*, *Casablanca*, *T Men*, *Wagon Master*; Copyright Temenos, Inc., New York: *Psyche* from *Du sang, de la volupté et de la mort*; Whitney Museum of American Art: *No. 1*

opposite page (top to bottom): *Study in Choreography for the Camera*, 1945, Maya Deren
No. 1, 1939, Harry Smith
Psyche from *Du sang, de la volupte et de la mort*, 1947-48, Gregory J. Markopoulos

above: *Wagon Master*, 1950, John Ford

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

LOCATION
120 Park Avenue at 42nd Street
New York, NY 10017
(917) 663-2453

GALLERY HOURS
Monday–Friday 11 am–6 pm
Thursday until 7:30 pm

GALLERY TALKS
Wednesday and Friday at 1 pm
Free admission

SCULPTURE COURT
Monday–Saturday
7:30 am–9:30 pm
Sunday and Holidays
11 am–7 pm

THE WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS IS FUNDED BY PHILIP MORRIS COMPANIES INC.

left: Lynne Yamamoto and Byron Kim. right: Jeanne Silverthorne, *Two Fragments*, 1999. Rubber and resin, 22 x 17 1/2 x 41 in (55.9 x 44.5 x 104.1 cm). Collection of the artist

Whitney Philip Morris
Wall Drawings by Byron Kim
May 7–July 16

Byron Kim is known for sensuously beautiful, monochromatic paintings that possess underlying personal and cultural significance. In a renowned series of works, Kim juxtaposed a range of carefully reproduced human skin tones as a means of addressing issues of identity in modern art history. Kim continues his search for meaning in abstract art in this new installation. Taking advantage of the gallery's Midtown location, Kim responds to an urban environment and an art world whose significance for the artist has become increasingly unclear.

Jeanne Silverthorne
July 30–October 15

Sculptor Jeanne Silverthorne creates a new, site-specific installation in the gallery and Sculpture Court. Her cast-rubber sculptures replicate organic forms, ordinary objects, and architectural details to form complex systems that coyly parody modernism's figurative and abstract traditions as well as associated conventions of display.

OPENING RECEPTION
Whitney Philip Morris
Friday, May 14
6–8 pm

MEMBERSHIP INFORMATION
For information on Membership categories or on how to become a Whitney member call (212) 570-3641

OPENING RECEPTION
Jeanne Silverthorne
Thursday, July 29
6–8 pm

PERFORMANCE ON 42ND

Impulsive Behavior, a series of new interdisciplinary performances in which improvisation plays a central role, continues through May 13.

Liu Sola with Amina Claudine Myers and Yin Mei
Thursday, April 15 8 pm

Composer and vocalist Liu Sola creates music that brings together Chinese opera and folk melodies with American jazz and blues traditions. Joined by gospel singer and pianist Amina Claudine Myers, the two perform improvised piano and vocal duets based on ancient Chinese folktales. Selections are interpreted in movement by dancer Yin Mei.

The Poool: *is warm*
Thursday, May 13 8:30 pm

The Poool premieres its latest live-video project which leads the viewer through a multisensory expedition of the human body. The ensemble processes electronic images in real time, transforming ordinary objects into mesmerizing visual abstractions, as they collaborate with musicians Hoppy Kamiyama, David Weinstein, and Jason Hwang.

Nancy Meli Walker, Benton Bainbridge and Angie Eng of The Poool

Impulsive BEHAVIOR

WHITNEY WEBSITE
www.whitney.org
The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art.

PERFORMANCE ON 42ND
All events are free. No reservations are required. For further details, call (917) 663-2453.

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26.

WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

LOCATION
One Champion Plaza
Atlantic Street at Tresser Boulevard
Stamford, CT 06921
(203) 358-7630

GALLERY HOURS
Tuesday-Saturday 11 am-5 pm

GALLERY TALKS
Tuesday, Thursday, and Saturday at 12:30 pm
Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION IS FUNDED BY CHAMPION INTERNATIONAL CORPORATION.

Intimate Interiors. Paintings by Jane Freilicher and Fairfield Porter
Through May 19

Friends and neighbors Jane Freilicher and Fairfield Porter painted their immediate environment, producing images of home and family in scenes that suggest nostalgia, reverie, and sensuality. Influenced by Edouard Vuillard and Pierre Bonnard, Freilicher and Porter delighted in ordinary, daily life through inviting interiors that focus at different times on the figure, the still life, and views to the outside world.

Zero-G: When Gravity Becomes Form
June 4-August 4

Curated by the Curatorial Fellows of the Whitney Museum of American Art Independent Study Program, *Zero-G* explores how gravity and levity have been used to different effect in recent American art. Works by artists from the 1960s to the 1990s, in a variety of media, examine physical properties such as weight and weightlessness, floating and falling, and liquidity and rigidity. Artists include Robert Morris, Lynda Benglis, Peter Garfield, and Eliza Proctor.

WHITNEY WEBSITE
www.whitney.org
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MEMBERSHIP INFORMATION
For information on Membership categories or on how to become a Whitney member, call (212) 570-3641.

OPENING RECEPTION
Zero-G: When Gravity Becomes Form
Thursday, June 3
6-7:30 pm

ZERO-G

SPECIAL EVENTS

ADULT LECTURE

Meet the Author
Wednesday, April 7
6 pm

David Lehman, author of *The Last Avant-Garde*, discusses links between literature and painting in Jane Freilicher and Fairfield Porter's artistic circle. A book signing follows the discussion.

FAMILY WORKSHOP

Personal Still Life
Saturday, April 10
2 pm

Using *Intimate Interiors* as theme, participants use objects from the home to create their own personalized still lifes. Workshop led by artist Matthew Burcaw. For children ages 10 and above.
Fee: $5 per child; reservations required.

ADULT LECTURE

Thursday, April 29
6 pm

Roberta Smith, art critic for *The New York Times*, describes American art at the millennium. Discussion follows.

All events are free unless otherwise specified. Seating is limited and on a first-come, first-served basis.

opposite page (right): Peter Garfield, *Mobile Home (Broinstorm)*, 1995. C-print, 40 x 30 in. (101.6 x 76.2 cm). Feigen Contemporary, New York

left: Tom Friedman, *Untitled*, 1994. Gelatin silver print, 35 x 25 in. (88.9 x 63.5 cm). Private collection; courtesy Feature, Inc., New York

MUSEUM PUBLICATION
The American Century: Art & Culture 1900–1950
by Barbara Haskell
See p. 30

***THE AMERICAN CENTURY* ON THE WEB**
Images of art works and a wide range of information designed to enhance your appreciation and understanding of *The American Century* are accessible through www.whitney.org and www.artmuseum.net

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26.

PUBLIC PROGRAMS
COURSES & LECTURES

COURSE

The American Century: 1900–1950
An Insider's Look

Session A: Wednesdays, May 19, 26, and June 2, 9 6:15-7:30 pm

OR

Session B: Thursdays, May 20, 27, and June 3, 10 11 am–12:15 pm

In this four-session course with a Museum lecturer, participants explore Part I, 1900–1950, of *The American Century*, floor by floor. Each session will be held in the galleries when the Museum is closed to the general public. Enrollment is limited to encourage full participation.

Admission: $90; $60 members, senior citizens, and students with valid ID.

CONVERSATIONS ON ART

Tuesdays 7 pm

From Ragtime to Cabaret
May 11

The Age of the Skyscraper
May 18

Film Noir and Postwar America
May 25

Modern Dance
June 8

Join prominent artists, curators, and critics for informational discussions that offer new perspectives on American art and culture in the first half of the century.

Admission to each: $8; $6 members, senior citizens, and students with valid ID.

GENERAL INFORMATION

For more information on these and other upcoming public programs, call (212) 570-7722 or visit our website

FREE WEEKLY TOURS

Free tours of *The American Century* are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676

ORDERING BY MAIL

Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department
Whitney Museum of American Art
945 Madison Avenue
New York, NY 10021

SPECIAL PROGRAMS

READING

Selected Shorts Celebrates
The American Century
Thursday, June 10 7 pm

Fiction and poetry readings reflect the vitality and diversity of American life from the turn of the century to 1950. The program takes place at Symphony Space and is followed by a private viewing of *The American Century* at the Whitney Museum of American Art.

Symphony Space is located at 2537 Broadway at 95th Street. Admission: $17 reading only; $25 reading and reception; $12 reading and reception for members of Symphony Space or the Whitney Museum. Call Symphony Space Box Office at (212) 864-5400.

FREE PERFORMANCES

Music in the Courtyard
Thursdays, July 8–August 12 6:30–7:30 pm

Free with Museum admission.

[illegible]

OPEN HOUSE

ISP Open Studios
Saturday, May 15 1–8 pm

See the work of participants in the Studio Program of the 1998–99 Whitney Museum of American Art Independent Study Program.

Admission is free. The studios are located at 384 Broadway, 4th floor. For more information, call (212) 431-1737.

SYMPOSIUM

Critical Perspectives on Visual Culture
Wednesday, May 26
Session I: 6:30–8 pm
Session II: 8:30–10:30 pm

Featuring the 1998–99 Helena Rubinstein Critical Studies Fellows of the Whitney Museum of American Art Independent Study Program.

Admission is free; reservations are required. Please call (212) 570-7722.

WALKING TOURS

American Gotham: New York Art and Culture
Thursdays 6 pm

Gramercy Park and the Flatiron District
July 15

Bohemians and Beats: Greenwich Village
July 29

From Beaux Arts to Art Deco: The Grand Midtown Tour
August 12

A Patch of Green: Central Park
August 26

Series subscription: $55; $45 members.
Individual tours: $15; $12 members.
Pre-registration is required; space is limited. For registration and further information, call (212) 534-1672, ext. 206.

[illegible]

THE AMERICAN CENTURY AUDIO TOUR
Design your own tour of *The American Century* with this easy-to-use unit that features detailed descriptions of objects on view, biographical information on artists, and more. Available in the Museum Lobby.

MEMBERS ONLY
Members receive a discount on all Whitney Museum public programs and events. Call (212) 570-3641.

THE AMERICAN CENTURY ON THE WEB
Images of art works and a wide range of information designed to enhance your appreciation and understanding of *The American Century* are accessible through www.whitney.org and www.artmuseum.net

FAMILY PROGRAMS

FAMILY FUN! WORKSHOPS

Saturdays
9–11 am

New Faces, New Voices:
Exploring *The American Century*
May 8

Movies, Jazz, Glamour, Pizzazz:
Exploring *The American Century*
May 22

City and Country:
Exploring *The American Century*
June 5

The Big Picture:
Exploring *The American Century*
June 19

These family programs feature special gallery tours and hands-on activities designed to teach participants to look at and talk about the art on view. Recommended for ages five to ten; children must be accompanied by an adult.
Admission to each: $6 per family; $4 members. Pre-registration is required. Call (212) 570-7710.

LOOK OUT!
FREE TOURS FOR FAMILIES

Saturdays
1 pm

Every Saturday, the Whitney Museum invites families to attend a free guided tour of *The American Century*. Join us each week to discover something new and exciting about American art.
Free with Museum admission. No reservations necessary.

WHITNEY WEBSITE
Check out our programs and activities just for families on the Whitney Museum of American Art's website at www.whitney.org

THE AMERICAN CENTURY ONLINE EXHIBITION CENTER
Visitors can connect to *The American Century* website at the Whitney Museum
See p. 5

MUSEUM PUBLICATION
The American Century: Art & Culture 1900–1950
by Barbara Haskell
See p. 30

PROGRAMS FOR EDUCATORS

Open House for Educators and Administrators: *The American Century*
Wednesday, April 28
4–6 pm

An opportunity for New York City school teachers and administrators to view *The American Century* and learn more about the Museum's programs for students and educators.
Admission is free; pre-registration is required. Call (212) 570-7710.

TEACHER WORKSHOPS

Mondays
4–7:30 pm

What is American? Visions, Views, and Voices
May 3

Building the Future: Industry and Technology
May 10

Modern America: Nature and Culture
May 17

These seminars provide an unprecedented opportunity to examine American art, history, and culture, and to develop innovative methods of using the Museum's resources in the classroom. Recommended for elementary, middle, and high school educators who teach the arts, social studies, language arts, and technology.

For information and registration materials, please call (212) 570-7710.

SUMMER INSTITUTE

Visions, Views, Voices: American Art and Culture 1900–2000

Session A: Monday-Friday, July 12–16

OR

Session B: Monday-Friday, July 26–30
9 am–4 pm

The Whitney Museum is pleased to present a week-long Summer Institute for educators of grades 4–12 in conjunction with *The American Century*. The Institute, designed as a professional development seminar with in-service graduate credit available, will be offered in two sessions to accommodate educators' summer schedules.

For information and registration materials, please call (212) 570-7710.

WEBSITE FOR TEACHERS
Coming soon in September 1999, a new extraordinary website for teachers on www.whitney.org

TICKETS FOR MEMBERS
Museum members receive priority enrollment to all Whitney Museum public programs. To order tickets by using a credit card, call (212) 570-7710.

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26.

MEMBERS PRIVILEGES

The American Century: Art & Culture 1900–2000 **is a two-part, timed-ticket exhibition at the Whitney Museum from April 1999 to February 2000. Membership privileges for this special exhibition are highlighted below.**

Artist/Student $35

Unlimited free admission for one to the Museum (please note two-week advance reservations are advisable for *The American Century*) • Invitation for two to the preview reception for a major exhibition • Annual subscription to *Whitney Magazine* the Members publication and calendar of events • 20% discount on Whitney Museum publications, 10% discount on all merchandise at the Whitney Museum Store, and at Sarabeth's Restaurant at the Whitney • Discounts on Museum programs and courses • Discounts at selected neighborhood merchants • Members-only shopping days
• 100% of this contribution is tax-deductible

Individual $65–$94

All the preceding benefits, plus • Invitation for two to one additional preview reception for a major exhibition, including *The American Century* • Invitations for two to members-only events • Invitations to behind-the-scenes tours and national travel programs
• 100% of this contribution is tax-deductible

Dual/Family $95–$149

All the preceding benefits, plus • Two membership cards for unlimited free admission to the Museum for two adults and accompanying children under 18 (please note two-week advance reservations are advisable for *The American Century*)
• 100% of this contribution is tax-deductible

Contributor $150–$249

All the preceding benefits, plus • Invitations to an additional preview reception for a major exhibition • Invitation to a Branch Museum opening reception
• 100% of this contribution is tax-deductible

Friend $250–$499

All the preceding benefits, plus • Option to purchase priority timed tickets for your guests at the Museum for *The American Century* based on availability (two-week advance reservations are advisable) • One free exhibition catalogue • Invitations to preview receptions for all exhibitions • Invitations to two Branch Museum opening receptions
• $50 of this contribution is not tax-deductible*

Patron $500–$999

All the preceding benefits, plus • An additional free exhibition catalogue • Invitations to two additional Branch Museum opening receptions • Invitation to participate in the Whitney Museum trips abroad • Use of the Museum Library by appointment
• $70 of this contribution is not tax-deductible*

Whitney Circle $1,000–$2,499

All the preceding benefits, plus • Two additional free exhibition catalogues, including *The American Century* publication • Two VIP passes for one-time entry to *The American Century* • Four admissions for guests when accompanied by Whitney Circle member, except for *The American Century* • Two guest passes (not valid for *The American Century*) • Invitations to curator-led private tours of all exhibitions before openings • Invitations to all Branch Museum opening receptions
• $179 of this contribution is not tax-deductible*

Whitney Fellow $2,500

All the preceding benefits, plus • Two additional VIP passes for one-time entry to *The American Century* • Two additional admissions for guests when accompanied by Whitney Fellow member except for *The American Century* • Four guest passes (not valid for *The American Century*) • Dinner with the director • Loan of a work of art from the Museum's Permanent Collection • Private events at the homes of collectors and artists' studios • Free admission to all Museum programs and courses (reservations required)
• $485 of this contribution is not tax-deductible*

Director's Council $7,500

($2,500 Whitney Fellow membership plus $5,000 Director's Council dues)
Whitney Fellows are invited to join the Director's Council. This new special group is open to individuals who share a keen interest in American art and wish to contribute directly to the funding of important exhibitions at the Whitney Museum in recognition of their support. Director's Council members are invited to a wide range of exclusive art-related events including an annual dinner at the home of the director or a trustee as well as exclusive visits to the homes of private collectors and artists' studios. Private gallery tours and evening symposia are also planned throughout the year for Director's Council members.
• $1,556 of this contribution is not tax-deductible*

MEMBERS EVENTS

Members are invited to special members-only events in conjunction with Part I, 1900–1950, of *The American Century*. Come and celebrate with us this groundbreaking presentation of twentieth-century American art. During the following events, all galleries will be open to allow Whitney members an opportunity to view *The American Century* in an exclusive setting.

Members-only Preview Days
Saturday, April 17, and Sunday, April 18

All Whitney members are invited to visit anytime between 11 am and 6 pm on April 17 or 18 and enjoy an exclusive members-only preview of Part I, 1900–1950, of *The American Century* before it opens to the public on April 23. Please bring your membership card for admission.

Whitney Circle and Whitney Fellow Members Opening
Thursday, April 22
7–11 pm

Whitney Patron and Whitney Friend Members Opening
Thursday, April 22
8:30–11 pm

Members Opening
Friday, April 23
7–11 pm

Members Friday Evening
June 4
6:30–9 pm

Members are invited to view Part I, 1900–1950, of *The American Century* after the Museum has closed to the public. Call (212) 570-3641.

Art After Hours: Part I of *The American Century*
Tuesdays, June 22 and July 20
6:30–8:30 pm

Whitney members and special guests can enjoy an exclusive after-hours look at *The American Century*. These evenings are a great opportunity for members to introduce guests to the Museum and our programs. Join us for this privileged chance to explore in depth one hundred years of American art and culture.

For more information or to purchase tickets, please call (212) 570-7737. Tickets are $20 in advance, $25 at the door.

* If you decline the Museum publications you are eligible to receive, the tax-deductible portion of your Membership contribution will be increased.

WHITNEY WEBSITE
www.whitney.org
The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art.

MEMBERSHIP INFORMATION
For information on Membership categories or on how to become a Whitney member, call (212) 570-3641.

MEMBERS EVENTS

Whitney Members Discount on American Symphony Orchestra Concerts

The American Symphony Orchestra (ASO), celebrated for the creative programming of its renowned conductor, Leon Botstein, is pleased to offer Whitney members a 25% discount on tickets to its spring concert series at Lincoln Center's Avery Fisher Hall. The ASO invites you to sample the rich and diverse world of concert music. All concerts conducted by Leon Botstein.

Bluebeard!
Sunday, April 25
3 pm

Paul Dukas, *Ariane et Barbe-bleue*

Fin-de-Siècle
Wednesday, May 12
8 pm

Zemlinsky, Fuchs, Schreker, Mahler

All performances at Avery Fisher Hall, Lincoln Center for the Performing Arts. The ASO is proud to be part of the Lincoln Center Presents Great Performers series. For tickets, call Centercharge at (212) 721-6500. (Be sure to mention that you are a member of the Whitney Museum!)

An Added Benefit for Members

Take advantage of a host of special discounts offered by merchants in the Museum's neighborhood. The following businesses are offering discounts to Whitney members:

Ageless, 1040 Lexington Avenue
Andrea Carrano, 955 Madison Avenue
A.P.F. Holdings, Inc., 172 East 75th Street
Bookberries, 983 Lexington Avenue
Carlyle Photo, 971 Madison Avenue
Carlyle Wines, 997 Madison Avenue
Coco Pazzo 74th Street Restaurant, 23 East 74th Street
Cucina Vivolo, 138 East 74th Street
The Finished Room, 1200 Madison Avenue
Good Old Times, 956 Madison Avenue
J.P.A. Hair Salon, 806 Lexington Avenue
La Maison du Chocolat, 1018 Madison Avenue
La Valencia, 899 Madison Avenue
Leo Kaplan Ltd., 967 Madison Avenue
Margon Boutique, 957 Madison Avenue
Morgenthal-Frederics Opticians, 944 Madison Avenue
Rapid 75 Corp., 35 East 75th Street
René Collections, 1007 Madison Avenue
Right Bank Restaurant, 822 Madison Avenue
79th Street Parking, 69 East 80th Street
The Sharper Image, 900 Madison Avenue
Spectra Audio Research, 903 Madison Avenue
Use-What-You-Have Interiors, 109 East 73rd Street
Willow Restaurant & Bar, 1022 Lexington Avenue
Zitomer Pharmacy, 969 Madison Avenue

For further details on this exclusive members-only discount program, call (212) 570-3641

WHITNEY WEBSITE
www.whitney.org
The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art.

MUSEUM PUBLICATION
The American Century: Art & Culture 1900-1950
by Barbara Haskell
See p. 30

LOOK OUT! FREE TOURS FOR FAMILIES
Saturdays, 1 pm
See p. 24

WHITNEY MUSEUM STORE

In an effort to better serve Museum visitors and members, and for the opening of *The American Century*, the 943 Madison Avenue Store will be expanding to a newly designed, conveniently located space on the Museum's Lower Level. Visitors are offered a unique, more comfortable shopping experience within the Whitney Museum's landmark Marcel Breuer building.

PRODUCTS

The American Century Time-Line Ruler

This sleek and multifaceted aluminum ruler marks not only inches but important movements in twentieth-century American art. $10.95

The American Century Pocket Calendar

An elegant, tidy way to keep track of the year 2000. $2.95

Clean Up!

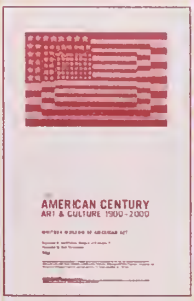
The American Century sponge-pack includes three self-expanding commemorative sponges that remind the user to ABSORB American art, EXPAND your mind, and SOAK up history. $5

Jasper Johns, *Three Flags*, Poster

Printed exclusively for *The American Century*, a poster featuring Jasper Johns' *Three Flags*. 80 lb. acid-free cover. 24 x 36 in. $15

MEMBERS DISCOUNT

Members receive a 20% discount on Whitney publications and a 10% discount on all Whitney Museum Store products.



***THE AMERICAN CENTURY* AUDIO TOUR**

Design your own tour of *The American Century* with this easy-to-use unit that features detailed descriptions of objects on view, biographical information on artists, and more. Available in the Museum Lobby.

GENERAL INFORMATION

For more information on upcoming public programs, call (212) 570-7722 or visit our website.

WHITNEY MUSEUM STORE

PUBLICATIONS

American Art of the Twentieth Century: Treasures of the Whitney Museum of American Art

Foreword by David A. Ross and introduction by Adam D. Weinberg, with chapter introductions by Adam D. Weinberg and Beth Venn. This Tiny Folio™ offers a showcase of this century's American masterpieces. 288 pages, 245 color illustrations. In association with Abbeville Press.
Cloth $11.95/members price $9.55

The American Century: Art & Culture 1900-1950

By Barbara Haskell, with contributions by twenty-two other scholars on topics including dance, theater, music, film, architecture, decorative arts, and illustration. 408 pages, over 720 illustrations. In association with W. W. Norton & Company
Cloth $60/members price $48
Paper $40/members price $32

Brice Marden Drawings: The Whitney Museum of American Art Collection

By Janie C. Lee. Includes an interview with Marden about the creation of these drawings and their place within his oeuvre. Elegantly designed and exquisitely reproduced. 84 pages, 56 illustrations, 18 in color.
Paper $19.95/members price $15.95

Edward Hopper: A Catalogue Raisonné

By Gail Levin. The definitive Hopper publication containing all of the artist's oils, watercolors, and illustrations. Issued as three hardcover volumes, with one CD-ROM disk. 944 pages, over 1,100 illustrations. In association with W. W. Norton & Company.
Cloth $750/members price $600

Edward Hopper: A Journal of His Work

By Deborah Lyons, with essays by Deborah Lyons and Brian O'Doherty. Facsimile pages from Hopper's personal ledgers include his sketches, as well as commentaries by Hopper's wife, Jo, and the artist himself. The journal offers an intimate and seldom-seen view of Hopper's work. 104 pages, 89 illustrations. In association with W. W. Norton & Company.
Cloth $25/members price $20

MEMBERS DISCOUNT
Members receive a 20% discount on Whitney publications and a 10% discount on all Whitney Museum Store products.

FREE ADMISSION FOR A YEAR
Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26

***THE AMERICAN CENTURY* ON THE WEB**
Images of art works and a wide range of information designed to enhance your appreciation and understanding of *The American Century* are accessible through www.whitney.org and www.artmuseum.net

APRIL

Free Admission for a Year
Become a Whitney member and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store and Sarabeth's Restaurant at the Whitney, and other benefits. To join, visit the Membership Desk in the Museum Lobby, or call (212) 570-3641 or 1-877-WHITNEY.

Free Weekly Tours
Free tours of *The American Century* are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

* For information on membership and members programs, call (212) 570-3641

** For information on and tickets for public programs, call (212) 570-7722.

GALLERIES CLOSED

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
			1	2	3 LOOK OUT! Free Tours for Families** Every Saturday 1 pm	4
5	6	7 Adult Lecture: Meet the Author at the Whitney Museum at Champion 6 pm See p. 21	8	9	10 Family Workshop: Personal Still Life at the Whitney Museum at Champion 2 pm See p. 21	11
12	13	14 	15 Performance on 42nd: Liu Sola with Amina Claudine Myers and Yin Mei at the Whitney Museum at Philip Morris 8 pm See p. 19	16	17 Members-only Preview Days* 11 am-6 pm See p. 27	18 Members-only Preview Days* 11 am-6 pm See p. 27
19	20	21	22 Reception for Whitney Circle and Whitney Fellow Members* 7-11 pm See p. 27 Reception for Whitney Patron and Whitney Friend Members* 8:30-11 pm See p. 27	23 Part I, 1900-1950, of *The American Century: Art & Culture 1900-2000* opens Members Reception* 7-11 pm See p. 27 *The Long Twilight: An Installation by Lynne Yamamoto* closes at the Whitney Museum at Philip Morris	24	25
26	27 **The Museum begins new hours and is open every Tuesday 11 am-6 pm.**	28 Open House for Educators and Administrators: *The American Century*** 4-6 pm See p. 25	29 Adult Lecture at the Whitney Museum at Champion 6 pm See p. 21	30		

above: Amina Claudine Myers and Liu Sola

right: Joseph Stella, *The Brooklyn Bridge: Variation on an Old Theme*, 1939

MAY

AT-A-GLANCE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
					LOOK OUT! Free Tours for Families** Every Saturday 1 pm 1	2
Teacher Workshop: What is American? Visions, Views, and Voices** 4-7:30 pm See p. 25 3	4	5	Pay-What-You-Wish Admission First Thursday of each month 6-8 pm 6	*Whitney Philip Morris* opens at the Whitney Museum at Philip Morris 7	Family Fun! Workshop: New Faces, New Voices: Exploring *The American Century*** 9-11 am See p. 24 8	9
Teacher Workshop: Building the Future: Industry and Technology** 4-7:30 pm See p. 25 10	Conversation on Art: From Ragtime to Cabaret** 7 pm See p. 22 11	12	Performance on 42nd: The Pool: *is warm* at the Whitney Museum at Philip Morris 8:30 pm See p. 19 13	Opening Reception: *Whitney Philip Morris* at the Whitney Museum at Philip Morris 6-8 pm 14	Open House: ISP Open Studios** 1-8 pm See p. 23 15	16
Teacher Workshop: Modern America: Nature and Culture** 4-7:30 pm See p. 25 17	Conversation on Art: The Age of the Skyscraper** 7 pm See p. 22 18	Course: *The American Century: 1900-1950* (Session A)** 6:15-7:30 pm See p. 22 *Intimate Interiors: Paintings by Jane Freilicher and Fairfield Porter* closes at the Whitney Museum at Champion 19	Course: *The American Century: 1900-1950* (Session B)** 11 am-12:15 pm See p. 22 20	21	Family Fun! Workshop: Movies, Jazz, Glamour, Pizzazz: Exploring *The American Century*** 9-11 am See p. 24 22	23
24	Conversation on Art: Film Noir and Postwar America** 7 pm See p. 22 25	Course: *The American Century: 1900-1950* (Session A)** 6:15-7:30 pm See p. 22 Symposium: Critical Perspectives on Visual Culture** 6:30-8 pm and 8:30-10:30 pm See p. 23 26	Course: *The American Century: 1900-1950* (Session B)** 11 am-12:15 pm See p. 22 27	28	29	
31						

GALLERIES CLOSED

above left. Fairfield Porter, *Bay at the Breakfast Table*, c. 1948

Free Admission for a Year
Become a Whitney member and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store and Sarabeth's Restaurant at the Whitney, and other benefits. To join, visit the Membership Desk in the Museum Lobby, or call (212) 570-3641 or 1-877-WHITNEY.

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Free tours of *The American Century* are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

* For information on membership and members programs, call (212) 570-3641.

** For information on and tickets for public programs, call (212) 570-7722.

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* For information on membership and members programs, call (212) 570-3641

** For information on and tickets for public programs, call (212) 570-7722

JUNE

GALLERIES CLOSED

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	1	2 Course: *The American Century: 1900–1950* (Session A)** 6:15-7:30 pm See p. 22	3 Course: *The American Century: 1900–1950* (Session B)** 11 am–12:15 pm See p. 22 Opening Reception: *Zero-G: When Gravity Becomes Form* at the Whitney Museum at Champion 6–7:30 pm	4 Members Friday Evening* 6:30-9 pm See p. 27 *Zero-G: When Gravity Becomes Form* opens at the Whitney Museum at Champion	5 LOOK OUT! Free Tours for Families** Every Saturday 1 pm Family Fun! Workshop: City and Country: Exploring *The American Century*** 9–11 am See p. 24	6
7	8 Conversation on Art: Modern Dance** 7 pm See p. 22	9 Course: *The American Century: 1900–1950* (Session A)** 6:15-7:30 pm See p. 22	10 Course: *The American Century: 1900–1950* (Session B)** 11 am–12:15 pm See p. 22 Reading: Selected Shorts Celebrates *The American Century*** 7 pm See p. 23	11	12	13
14	15	16	17	18	19 Family Fun! Workshop: The Big Picture: Exploring *The American Century*** 9–11 am See p. 24	20
21	22 Art After Hours: Part I of *The American Century** 6:30-8:30 pm See p. 27	23	24	25	26	27
28	29	30				

above: Theodore Roszak, *Bi-Polar in Red*, 1940

right: Peter Garfield, *Mobile Home (Brainstorm)*, 1995

JULY

GALLERIES CLOSED

Free Admission for a Year
Become a Whitney member and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store and Sarabeth's Restaurant at the Whitney, and other benefits. To join, visit the Membership Desk in the Museum Lobby, or call (212) 570-3641 or 1-877-WHITNEY.

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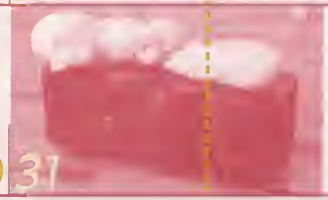
* For information on membership and members programs, call (212) 570-3641.

** For information on and tickets for public programs, call (212) 570-7722.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
			Pay-What-You-Wish Admission First Thursday of each month 6–8 pm 1	2	LOOK OUT! Free Tours for Families** Every Saturday 1 pm 3	4
5	6	7	Music in the Courtyard** Every Thursday through August 12 6:30-7:30 pm See p. 23 8	9	Corporate Members Family Day 9 am–6 pm Call (212) 570-7775. 10	11
Summer Institute: Visions, Views, Voices, American Art and Culture (Session A)** Through July 16 9 am–4 pm See p. 25 12	13	14	Walking Tour: Gilded Age Meets Modernism: Gramercy Park and the Flatiron District** 6 pm See p. 23 15	*Whitney Philip Morris* closes at the Whitney Museum at Philip Morris 16	17	18
19	Art After Hours: Part I of *The American Century** 6:30-8:30 pm See p. 27 20	21	22	23	24	25
Summer Institute: Visions, Views, Voices, American Art and Culture (Session B)** Through July 30 9 am–4 pm See p. 25 26	27	28	Walking Tour: Bohemians and Beats: Greenwich Village** 6 pm See p. 23 Opening Reception: Jeanne Silverthorne at the Whitney Museum at Philip Morris 6–8 pm 29	Jeanne Silverthorne opens at the Whitney Museum at Philip Morris 30	31	



Jeanne Silverthorne, *Two Fragments*, 1999

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** For information on and tickets for public programs, call (212) 570-7722

AUGUST

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						1
2	3	4 *Zero-G: When Gravity Becomes Form* closes at the Whitney Museum at Champion	5 Pay-What-You-Wish Admission First Thursday of each month 6–8 pm Music in the Courtyard** Every Thursday through August 12 6:30–7:30 pm See p. 23	6	7 LOOK OUT! Free Tours for Families** Every Saturday 1 pm	8
9	10	11	12 Walking Tour: From Beaux Arts to Art Deco: The Grand Midtown Tour** 6 pm See p. 23	13	14	15
16	17	18	19	20	21	22 Part I, 1900–1950, of *The American Century: Art & Culture 1900–2000* closes
23	24	25	26 Walking Tour: A Patch of Green: Central Park** 6 pm See p. 23	27	28	29
30	31					

Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936

GALLERIES CLOSED

PART II, 1950–2000, OF *THE AMERICAN CENTURY: ART & CULTURE 1900–2000*

Opens September 26, 1999

Organized by the Whitney Museum of American Art
Presented by Intel corporation

Additional support for this exhibition is provided by the National Endowment for the Arts, the National Committee of the Whitney Museum, Booth Ferris Foundation, and The Lauder Foundation. Educational and Public Programs are funded by a generous grant from The Brown Foundation, Inc., Houston.

Andy Warhol, *Green Coco-Cola Bottles*, 1962
Oil on canvas, 82 1/2 x 57 in. (209.6 x 144.8 cm)
Whitney Museum of American Art, New York. Purchase, with funds from the Friends of the Whitney Museum of American Art
© 1999 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

The second part of the Whitney Museum's landmark exhibition, *The American Century*, explores art and culture of the United States from the postwar era to the opening of the new millennium. Curated by Lisa Phillips, the exhibition will be organized along both chronological and thematic lines; with art works placed within larger social, political, and cultural contexts. Painting, sculpture, photography, and film and video are included, as well as works that break down traditional boundaries between media—a cross-disciplinary practice that is one of the achievements of vanguard American art in the second half of the century. Parallel contributions in architecture, design, music, dance, performance, and literature will also be chronicled in both the installation and the accompanying publication. The scope and scale of this project—from the abstract paintings of Jackson Pollock to the multimedia installations of Jenny Holzer—make it the most ambitious exhibition ever undertaken at the Whitney Museum.

WHITNEY WEBSITE

www.whitney.org

The Whitney Museum of American Art's website contains images, information, and educational features designed to enhance appreciation of American art

FREE ADMISSION FOR A YEAR

Join the Whitney Museum today and receive free admission for a year. For information on members benefits and programs, see p. 26

***THE AMERICAN CENTURY* ON THE WEB**

Images of art works and a wide range of information designed to enhance your appreciation and understanding of *The American Century* are accessible through www.whitney.org and www.artmuseum.net

APPLICATION FORM

YES, I WANT TO ENJOY THE BENEFITS OF A WHITNEY MUSEUM OF AMERICAN ART MEMBERSHIP

- ( ) **Director's Council** $7,500
- ( ) **Whitney Fellow** $2,500
- ( ) **Whitney Circle** $1,000–$2,499
- ( ) **Patron** $500–$999
- ( ) **Friend** $250–$499
- ( ) **Contributor** $150–$249
- ( ) **Dual/Family** $95–$149
- ( ) **Individual** $65–$94
- ( ) **Artist/Student*** $35

Mr. Mrs. Ms. Miss Dr. (please circle)

Name (please print name as it is to appear in Membership materials)

Address

City

State Zip code

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Name to appear on second membership card
(For Dual/Family membership and above. If no name is given, the second card will read "guest of.")

Optional for Dual/Family membership and above
(for mailing purposes)
Relationship of second card holder:

( ) Spouse/Partner ( ) Family member ( ) Friend

I would like to make an additional gift to the Annual Fund $ _____

Check enclosed for $ _____, payable to:
Whitney Museum of American Art

Please charge my Membership/Annual Fund gift totaling $ _____

to my: ( ) Visa ( ) MasterCard ( ) American Express

Card number Expiration date

Signature (required for credit cards)

( ) Employer's matching gift form is enclosed. (You may be able to use your employer's matching gift to upgrade to a higher level of membership and increase your benefits.)

( ) I prefer to increase my tax deductibility, therefore I decline any complimentary catalogues. (Your receipt will reflect the increased tax deductibility of your contribution. Membership dues are tax-deductible to the extent provided by law.)

( ) Please contact me/us about volunteering.

For further information, please call (212) 570-3641.

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Membership category

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* Artists must submit a résumé or other evidence of professional activity with this application. Students must include a copy of dated bursar's receipt or current ID from an accredited college, university, or art school.

Visit our website at www.whitney.org

UPGRADE YOUR MEMBERSHIP TODAY!

Receive the publication
THE AMERICAN CENTURY: ART & CULTURE 1900–1950

For upgrades in Friend category and above.
Call (212) 570-3641.

Elie Nadelman, *Tango*, c. 1919 (detail). Painted cherrywood and gesso, 35 7/8 x 26 x 13 7/8 in. (91.1 x 66 x 35.2 cm) overall. Whitney Museum of American Art, New York. Purchase, with funds from the Mr. and Mrs. Arthur G. Altschul Purchase Fund, the Joan and Lester Avnet Purchase Fund, the Edgar William and Bernice Chrysler Garbisch Purchase Fund, the Mrs. Robert C. Graham Purchase Fund, and the Henry Schnakenberg Purchase Fund in honor of Juliana Force

Support for the Whitney Museum's general operations is provided by donors to the Museum's Annual Fund, The Cowles Charitable Trust, The Marc Haas Foundation, William H. Kearns Foundation, F.M. Kirby Foundation, and public funds from the New York State Council on the Arts, a State Agency.

Whitney Museum of American Art
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